

SEVEN DAYS



SPIRITS RISING

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BY KEN PICARD, PAGE 26

RX VEGGIES

PAGE 14

Farm-fresh food for patients

NATURE CALLS

PAGE 20

Bugging out at the BioBitz

WELL STOCKED

PAGE 30

Prepping for the apocalypse

TASTING TILT

PAGE 42

A gastropub with gemas

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Joshua Pierce
BURLINGTON

ABOLITIONIST'S PROGRESS?

I read Ken Poole's article about John Brown with great interest ("Madman or Hero?" July 16). More than once, I've wondered what the abolitionist would think about the conversation-heavy class that passes for race and/or diversity progress here in the Green Mountain State. How would he feel sitting through seemingly endless forums and meetings, only to see small-like change when it comes to the plight of students of color in Vermont schools, housing discrimination, etc.? How would he handle the steadfast racism denied many residents of this state oppose? I'm not saying that Brown's approach is the answer to this nation's racial plight, but I understand his rage.

Thanks to Mr. Poole for writing about this issue, colleagues meet.

Rebecca Jackson
BRISTOL VT

HOBBY LOBBYIST

Judith Levine's piece on Barwell v. Hobby Lobby is entirely fallacious and misguided, I believe, to incite fear and outrage (July 16). Levine would have you believe, without citing a single instance, that the freedom of women is endangered by the ruling, that women are being "canceled" and controlled by corporations that won't "keep aside" and let women decide.

All of this as false and turned on its head. The only party in fact, compelled and coerced was Hobby Lobby, who was, under penalty of law, required to pay for services they objected to. Women remain free to use contraceptive and control their reproductive lives. What they cannot do is force their employers to pay for it. Only the dissenting could construe the better as an affront to women's rights. Of women.

To speak of a "right" to someone else's labor or property is not to advocate liberty, but rather slavery.

The headline also isn't about women or a (shared) concern for freedoms but about money and the belief in entitlement. The real danger to our freedom and equality (before the law) is the authoritarianism on display in the Affordable Care Act and Levine's columns.

Justin Souverein
CHESHIRE

STAR TREATMENT

I appreciate having two strong voices articulating very different perspectives on films every week in *Seven Days* (film critic Rick Kessel and Margaret Harrison in Movie Reviews). Presumably because the voices are strong and perspectives very different, it would be helpful, I think, for the reviewer's initials and the dates of full reviews to appear at the end of the featured reviews in the *Now Playing* columns. A no-stars review by Mr. Kessel means fine dining advice from Mr. Harrison is another. The date would allow a reader to return to the archives and read the context for these stars. This is something the *New Yorker* does in the movie section of *Goings on About Town*.

Steve Holland
BRISTOL

Editor's note: The *Starboard* in the *Now Playing* section are actually brief descriptions based on *promotional materials*, not reviews. When our other *Seven Days* critics reviewed the film, the ratings are shown (plus appropriate *Moderate*). However, we can provide readers with a reminder of which critic reviewed a given film when, and will try that in upcoming issues.

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SEE PAGE 8

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A close-up photograph of a female doctor with a stethoscope around her neck and a female patient with glasses looking down at something together. The image is partially covered by a red and blue overlay containing text.

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FROM A DOCTOR'S OFFICE IN BURLINGTON

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contents

JULY 23/30, 2014 VOL. 36 NO. 27

LOOKING FORWARD



NEWS

- 13 Vermont Hospitals Prescribe Farm-Fresh Food**
BY CATHY FLAJO
- 16 The Vermont Sea-Offender Registry Phinks Another Death**
BY NADIA GAYE
- 18 A Burlington Hotel Proposed for Winooski's East End**
BY JEFFREY KELLEY
- 20 Tracking Burlington's Passenger Rail Progress**
BY JEFFREY KELLEY

FEATURES

- 28 Ignite Rising**
Gustavo Veronesi's poem has given youth readers an unexpected corner of age and imagination
- 36 Wild Reunions**
Nature: At almost 100 years old, Vermont's last is something to treasure by being so big
BY NADIA GAYE
- 38 Survival Mode**
Culture: 'Inches into it' proper and so for the word
BY NADIA GAYE
- 40 Secrets in the Attic**
Books: The Hundred Year House: A Book by Markus Zapp
BY JEFFREY KELLEY

COLUMNS + REVIEWS

- 11 Fair Game** columns
- 23 Dreams & Pondered** art
- 26 Blackie** column
- 40 Wife Dishes** food
- 62 Soundbites** music
- 67 Album Reviews**
- 70 Art Review**
- 76 Movie Reviews**
- 85 Ask Athens** sex

SECTIONS

- 11 The Magnificent 7**
- 23 Life Lines**
- 46 Calendar**
- 56 Classes**
- 68 Music**
- 70 Art**
- 76 Movies**

FUN STUFF

- 48 What's Hot**
New & upcoming children's of the above the moon
- 48 For the Love of the Game**
Feed: The Game: A Book by Mark Zapp
BY NADIA GAYE
- 48 Love and Hand-Relief**
Feed: The Game: A Book by Mark Zapp
BY NADIA GAYE

CLASSIFIEDS

- 48 What's Hot**
New & upcoming children's of the above the moon
- 48 For the Love of the Game**
Feed: The Game: A Book by Mark Zapp
BY NADIA GAYE
- 48 Love and Hand-Relief**
Feed: The Game: A Book by Mark Zapp
BY NADIA GAYE



Underdevelopment



Stuck in Vermont. Travel junkies of Vermonters have learned the hard way: City Motor is parking lot, and inside Asker levels them all. The Burlington resident has been collecting the colorful capital gardens for the past 27 years.

ARTS NEWS

- 24 Bookstock Lines Up**
Literature and Best-Sellers
BY JEFFREY KELLEY
- 26 Burlington's Kinsade Writers Go Out With a Bang, and a Reading**
BY JEFFREY KELLEY
- 28 New York's Best Creative Explains Creative Writing's 'Fourth Genre'**
BY JEFFREY KELLEY
- 28 Short Takes on Film:**
All-Age Audiences, VT Shorties on Film.org, Pittsburgh Film Fest
BY NADIA GAYE
- 27 New Company Pets Play in Theater-Related Events**
BY NADIA GAYE



CLASSIFIEDS

- 48 What's Hot**
New & upcoming children's of the above the moon
- 48 For the Love of the Game**
Feed: The Game: A Book by Mark Zapp
BY NADIA GAYE
- 48 Love and Hand-Relief**
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SATURDAY 26 & SUNDAY 27 ROCKING OUT

Spending specimens take center stage at the 33th annual **Champlain Valley Gem Mineral & Fossil Show**. Geom and industry professionals flock to this geologic gathering, displaying samples ranging from rare materials to eye-catching jewelry. Lectures, demonstrations and kids activities round out the weekend.

SEE CALENDAR LISTING ON PAGE 34

2

SATURDAY 26 Keeping the Beat

Give **MIKE DOWD** a pair of quadricorns and you're in, and watch out! A formidable talent, the New Orleans-based musician tours with Swamp Punk, the Kavale Brothers and her new band, the MCN Power. Hailing the wave of the new EP *Music Minimum*, beats that the musician was honed upon at Celine's Music House.

SEE PROFILE ON PAGE 32

3

SATURDAY 26 Horse Power

Today the majesty of Vermont's farmers, her traditions and other machinery to tend their fields. In pre-industrial times, however, interests and the work. Take witness this age old industry at the **Green Mountain Draft Horse Fair**, where the gentle giants of the equine world leave the past with traditional plowing, haying and logging demonstrations.

SEE CALENDAR LISTING ON PAGE 34

4

TUESDAY 28 In So Many Words

Jessie Clark says she learned to be a writer from her father, an alcoholics brother, mother. Currently sober, she explored these dysfunctional yet hilarious family dynamics in her acclaimed memoir *How I Found My Family*. A recipient of the *Time* magazine's "The American Life" series (plus a story) — a star afterglow to an exclusive reading of a new program.

SEE CALENDAR LISTING ON PAGE 32

5

SATURDAY 26 Road Warriors

Ever wonder why there isn't a tour de France for women? **Kathryn Bertine's** documentary *Just the Road* raises this question and many others featuring Olympian Kristin Armstrong and other elite female cyclists. The eye-opening film explores inequalities in the male-dominated sport while celebrating a pioneer who pushed their gender for equality.

SEE CALENDAR LISTING ON PAGE 34

6

TUESDAY 29 Bow-and-String King

At age 34, cellist **Stephen Vukovic** is the youngest member of the New York Philharmonic. A graduate of the Curtis Institute of Music, he cut his teeth with the first violas of the Symphony Orchestra. The virtuoso interprets works by Bach, Brahms, Beethoven and Shostakovich as part of the Lyric Summer Music Workshop.

SEE CALENDAR LISTING ON PAGE 32

7

ONGOING Captured on Canvas

Watercolor is notoriously difficult to work with. That's what makes the artists in the **Green Mountain Watercolor Exhibition** so exceptional. From traditional to going to nearly photorealistic, watercolor is in Vermont and beyond. Discover various styles and techniques. On view at the Big Red Gallery at Lamoille Farm in Westfield. This annual juried show celebrates the medium's versatility.

SEE REVIEW ON PAGE 16

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■ **SCOTT MILNE**, running for governor of Vermont or New Hampshire?

To hear the *Proctor* Republican discuss his decade-long quest to build a \$30 million development in the border town of Hartford, one could be forgiven for assuming the latter.

Since 2001, when Milne and business partner **BARRY BOSS** purchased a 135-acre farm just off Exit 1 of I-89, the pair has sunk more than \$5 million into a proposal to build 130,000 square feet of retail and residential space. But thanks to what Milne calls an "all powerful" regional planning commission, the *Quebec Highlands* project is on life support.

"The experience gives me a very good insight into the challenges of starting a business in Vermont," he says. "And why Vermont has a reputation — and I would argue, there's a reality — that it's not a business-friendly state is the Two Rivers-Disappointment Regional Commission, which provides land use and development guidance to 30 Upper Valley towns. Milne doesn't hold back.

He refers to the six other directors, **KEVIN BRUNY**, as a "Shamless administration opportunity." And he alleges that Two Rivers "embarked" him on the eve of a February 2013 Act 240 permit hearing by "coming up with a ridiculous story" that his *Quebec Highlands* proposal ran afoul of its regional plan.

After the District 3 Environmental Commission denied that permit last July, Milne wrote an op-ed that ran in both the *Valley News* and *Hartford of Bennington* castigating Two Rivers for engaging in "a still bitter" and "plotting to reverse" an development. Noting that neighboring Lebanon, N.H., had recently approved 2 million square feet of new commercial space, he argued that the episode would "highlight Vermont's anti-business reputation."

"In New Hampshire, the regional planning authorities can't push towns around — the way Two Rivers is bullying Hartford," he wrote, after appealing the verdict to the state superior court's environmental division.

Two months ago, Milne really lost it. As the *Hartford schoolboard* prepared to vote on a new master plan, Milne threatened that the new plan would "kill" his project, according to the *Valley News*' **JORDAN COLEMAN**.

"To a town and as a community, [you are] going back on your word to provide citizens and changing the deal," he told board members at a May public meeting moderated by *Colin*. "You go up to [superior court] and say, 'I'm going to do anything, and I'll do

it's probably going to involve more lawyers, and it's just going to continue to brand Vermont as a bad place to do business."

Pro tip No. 3: If you're running for governor, don't threaten to lawyer up and tarnish your own state's reputation.

In an interview with *Seven Days* last week, Milne took his rhetorical bandwagoning to another level.

"I think [the Hartford schoolboard] basically buckled to — sort of like on a global level, you don't negotiate with terrorists," he said. "The Two Rivers-Disappointment regional commission basically bullied them into changing their plans."

PRO TIP: IF YOU'RE
RUNNING FOR GOVERNOR,
DON'T COMPLAIN
REGIONAL PLANNING
OFFICIALS TO
TERRORISTS.

Pro tip No. 2: If you're running for governor, don't compare regional planning officials to terrorists.

As notable as Milne's contempt for Two Rivers is his love for New Hampshire. Since he purchased the Lebanon office of his parents' law agency in 1987, Milne has campaigned in the Granite State nearly every day of the workweek. Years ago, he and Boss bought several condos in New Hampshire and came close to buying and developing a major parcel in Lebanon.

"If you want to start making money as you want to start a business, if you're going to stay in the Northeast, you're smarter to move it 10 miles into the New Hampshire side of the river," he told *Vermont Business Magazine* last April.

Milne evidently missed the memo that West, La's a wasteland of sprawl, traffic and innumerable chain restaurants.

Boss, Milne's business partner, expects to share his view of Vermont.

"In my personal opinion, it's a very challenging place to do business. I've never experienced [this kind of thing]," the *Valley* attorney says.

Milne is hardly the first Vermont politician to bank the state's business franchise. Former governor **JOHN DODD** made a career of it, and the Republicans who have tried to succeed him — **MIKE BAKER** and **RANDY MASON**, cited — were determined to revive the selling point.

Even Democratic Gov. **PETER SHUMLIN** points to competition from New Hampshire as a rationale to fill any tax hole he doesn't like. (Long after he moved from Putney to East Montpelier, the *Pelham* once got contended to claim he could sue New Hampshire from his house.)

The argument draws resonances — particularly with those attacks the *Champlain County* bubble and its Vermont's regional County towns. And if the 1000-plus jobs at DSM's Essex Junction plant migrate to New York in the coming months, it could really resonate this November.

Perhaps that makes Milne just the guy to take on Shumlin.

After all, if you believe his version of events, Milne has spent a decade trying to create 300 jobs with a Vermont state project that could make *Hartford* competitive again. He bent over backwards to accommodate the town's planning commission and eventually won its unanimous approval.

"Boss and his consultants walked through the process into appropriate way," says **SHARON HENNING**, chairman of the *Hartford Planning Commission*. "They did everything in the process we would expect."

But Gregory, whose regional commission covers a far broader swath of land, sees it differently.

He says he met with Milne three times during the planning process — including when Milne bought the property — and each time remained less than the regional plan does not permit retail outside Hartford's downtown and villages, which include *Quebec* and *White River Junction*. The plan Milne submitted, plain and simple, represented "a gross," Gregory says.

"No one — to the town or the applicant — should be caught unaware about where we stood on this," he says. "We've been consistent. We've been transparent. So any claims to the contrary are not based on facts."

What does that say about Milne's business savvy?

Boas, who met Milne when the two attended the University of Redlands in California, says the pair spent years looking for the right property to develop, with the goal of replicating the results elsewhere.

"If that was successful, we'd try to do it at other places in Vermont," Boas says.

At one point, not long after the 2008 financial crisis, they even tried to pull together enough cash to buy *Sham Mountain Resort*, both men say. In each of the deals they've contemplated, Boas has financed most of the money.

"Although we're not comparing his returns, Mr. Boas has a lot more money than



What the Doctor Ordered: Vermont Hospitals Prescribe Farm-Fresh Food

BY KATHY HENNING

What if, instead of pills, doctors prescribed peas and carrots?

That's the idea behind a growing partnership between the Vermont Youth Conservation Corps and two Vermont hospitals. Volunteers, doctors and nurses are giving hefty doses of fresh, local vegetables to patients from Fletcher Allen Health Care and Central Vermont Medical Center.

Part community-supported agriculture, part doctor's orders, the program is free for patients who have been recommended by their physicians.

"Good nutrition is the cheapest health care insurance you can ever buy," said Denise Hout, the director of nutrition services at Fletcher Allen. "If we want to talk about having a 'well' community, they have to be well fed."

Vermont is not alone in treating food as medicine. Hospitals and health insurers in other parts of the country have already started to experiment with nutrition-based healing. Since 2005, a handful of health insurance companies in Wisconsin have offered rebates for

customers who sign up for CSAs — it's a way to incentivize healthy eating habits. Another venture is FVRC — a fruit and vegetable "prescription" program that started in Co-moxie and gives patients vouchers to purchase healthy food.

Such programs are starting to produce results. FVRC tracked body-mass index decreases in 41 percent of children who participated.

YYOC initially started its farm-share program with Central Vermont Medical Center in 2012. Last year, the program expanded to Chittenden County through a pilot project with Colchester Family Practice. This year, the YYOC farm program is set to begin its first year. Ten student farmers — ranging in age from 15 to 21, who are paid to work on the YYOC farm in Richmond — are planting and harvesting eight acres of vegetables, enough food for 300 families.

The rationale? "It's really easy to tell people to eat all this healthy food," said Joanne Hunt, a nurse practitioner at Colchester Family Practice. But patients might not know what to buy, or how to prepare it. Or they

medications at them. They're involved in this."

Hunt noted that last year's pilot yielded more qualitative than quantitative data, but she said the anecdotes from patients were powerful. Dr. Alan Jacobs, a family practice doctor at the same Colchester practice, said at least four patients "told us this changed their lives." One woman lost 20 pounds.

On a recent Thursday afternoon — the second pickup date in the 12-week program — volunteers outside Colchester Family Practice arranged a small table on which they'd arranged kale, scallions, spinach, summer squash, broccoli and tender young carrots in a large bowl. One volunteer dished up beets and carrots for each participant, talking up the suggested recipe for the week. In addition to the recipe share, participants took home a

free salad spinner and a binder with lessons and recipe suggestions.

Volunteer Connor Boudreau greeted patients with a smile and a clipboard. He was administering a wellness survey to arrive at the baseline for the

could struggle to afford local, fresh vegetables. The health share program, she said, is about "showing them and giving them real examples of what they can do." We're not just showing



The Vermont Sex-Offender Registry Flunks Another Audit

BY MARK DAVIS

In May 2007, a Windham County teenager was convicted of having sexual contact with a 15-year-old girl when he was 17. He pleaded guilty. At his sentencing, a judge explicitly said the law called for him to be kept off the Vermont sex-offender registry because of his age at the time of the offense.

Nonetheless, at the insistence of a probation officer, the Vermont Crime Information Center, which manages the registry, posted his name on the registry. The man, then 21, had no warning, according to a lawsuit.

He received harassing phone calls, according to the suit. He couldn't get a job. A group of men smashed a beer bottle on his head, saying it was because of what he had done.

He complained to VCIC staff, but his profile remained on the public site for two years. He sued the state in federal court, and eventually recovered \$20,000. His information was taken down, but not before private websites captured his name and profile. You can still find his info on those sites.

The young man's plight is not unique.

In 2010, an audit of Vermont's sex-offender registry found a litany of errors—including offenders missing from the registry, offenders incorrectly identified and people wrongfully branded as offenders—that brought the reliability of the entire program into question.

In response, the state spent more than \$400,000 to implement a new database and pledged to hold regular interagency meetings to ensure a better flow of information.

Four years after that first report, the state released a new audit of the program. Its findings?

Once again a litany of errors—including offenders missing from the registry, offenders incorrectly identified and people wrongfully branded as offenders—that brings the reliability of the entire program into question.

Of 58 offender records that auditors randomly examined in detail, all but one had mistakes. While some of the errors were relatively minor—mis spelling of names, wrong dates of convictions—nearly 31 percent of all 2,536 offender records had “critical errors.”



Auditors found many of the recommendations made in 2010 had been ignored or only partially implemented.

“We would have hoped they would be further along at this point,” Vermont Auditor Doug Hoffer said. “I think they understand the need to get back together and get this done. To have two audits basically say, ‘You didn’t get it right,’ it’s a kick in the ass.”

Jeffrey Wallis, the VCIC director, acknowledged the mistakes but said that progress has been made since 2010. He said VCIC has struggled to interpret a convoluted law, has relied on flawed data from outside agencies and has been handicapped by poor technology that is only now falling into place.

“We do see where there is room for improvement, but improvements have been made over the last four years, and we do that with very limited resources,” Wallis said. “We are ready to work with our partners to improve the system.”

Vermont created a registry of sex offenders in 1996 as part of an escalating national crackdown on sex crimes.

At first, only law-enforcement officials could access the information. Then, in 2004, legislators created a second registry, a public one, to be made available on the internet and managed by VCIC, which is part of the Department of Public Safety. There are more people on the public registry than

the public registry. Some lower crimes, including level and lascivious conduct, do not merit inclusion on the public site. Additionally, offenders younger than age 18 are not supposed to appear on the public list.

The public registry, which contains records of more than 1,172 offenders, provides each offender's age, physical description, crime, conviction date and

mailing slot, and allows the public to search for individuals by town or county. The most serious offenders are required to be on the registry for life, but most are registered for 10 years after they have prison or probation.

In 2009, a 12-year-old Brattleboro girl was raped and murdered by her uncle, a repeat sex offender Michael Jacques'. Jacques' heinous crime prompted lawmakers to

expand the list of offenses that merit inclusion on the public site. They also decided that offenders' home addresses should be made available.

Concerned that inaccurate addresses could potentially cause harm, lawmakers added a trigger provision to the legislation. Street addresses would only be posted if the Vermont state auditor examined the registry and determined that VCIC was up to the task.

LAW ENFORCEMENT

Apparently, it isn't.

When the 2003 audit report found that data was largely entered manually and "controls were not always documented or consistently applied," according to former Vermont auditor Tom Nelson, the state invested more than \$900,000 — more than half from a federal grant — to buy OffenderWatch, a database built by WatchOptions LLC. In a 2013 press release, officials praised the new registry management system for minimizing "manual entry," saying it would "improve the quality and accuracy of the information maintained by the database."

Additionally, following an auditor's recommendations, the Department of Corrections and the judiciary — the agencies that collect data on sex offenders — and the WCIC agreed to meet regularly to smooth data flow and reduce errors.

Last week, the Vermont Auditor's Office released the results of its follow-up exam. They weren't much better.

Hoffer found:

- 18 people listed on the public registry who shouldn't have been. That includes nine people who committed lesser offenses and nine more who were either not in prison or whose 10-year registration period had lapsed.
- 23 people who qualified for posting on the public registry but were not included.
- 26 people identified as lifetime registrants in the private registry but who were eligible to come off after 10 years.

Why have the mistakes persisted? Of 19 recommendations made to

improve the system in 2003, only three have been fully implemented, Hoffer concluded. WCIC is still entering information by hand and is guided by poor or nonexistent procedures.

The working group had convened twice, but kept on mistakes and disbanded in spring 2004.

More significantly, OffenderWatch has not been a panacea. Many key decisions are still not automated, leaving WCIC staff to enter information about offenders as they come in; by hand, using their own judgment to interpret the 41-page law guiding the registry's requirements.

Perhaps the most important decision — whether an offender should be posted on the public registry — is made by an individual unchecked by either OffenderWatch, which lacks the system logic to automate that decision, or a bureau supervisor.

Furthermore, the person making that crucial decision has little more than intuition necessary to go on, because WCIC has not developed complete written procedures, the auditor found. In many cases, WCIC staffers are simply winging it.

For example, in 2010, WCIC employees were under the impression that only those convicted in Vermont courts could be subject to life-time registration. In 2011,

WCIC employees had come to believe that out-of-state offenders, too, could be made to register for life. (The answer is still debated.)

If law enforcement workers no longer on probation, but who are still required to undergo treatment, must submit a form to WCIC certifying that they are doing so, if they don't, their profiles can be added to the public registry.

But WCIC has no process for tracking the forms and no way of knowing if those offenders are fulfilling their treatment obligations, both audits found.

Strictly, sex offenders are required to submit an annual form to WCIC verifying their addresses. If they don't,

TO HAVE TWO AUDITS BASICALLY SAY,
"YOU DIDN'T GET IT RIGHT,"
IT'S A KICK IN THE ASS.

VERMONT AUDITOR DOUG HOFFER

WCIC is supposed to notify the local prosecutor to obtain an arrest warrant.

Between March and November of 2013, the auditor randomly examined the records of 12 people who presumably had their addresses verified. Six had actually failed to send a letter. In at least four cases, WCIC never notified prosecutors when offenders didn't register.

Wallops said that most of the problems stem from WCIC's adjustment to the OffenderWatch system.

"It's a significant challenge," Wallop said. "We're still in the process of hammering out the procedures."

Moreover, WCIC may be fundamentally

ill-suited to the task of managing a private, highly regulated police tool. WCIC mostly crunches crime data and issues statistical reports. Managing the registry and interpreting a law that even veteran defense attorneys say is confusing requires legal judgment.

"If you're looking at the statutes, they're not straightforward to begin with," Wallop said. "There's a fair amount of time spent on trying to determine whether or not the individual is compelled by law to register."

The problems fact concerns that the registry may do as much harm as good. Some argue that it often the illusion of security with little understanding of the nature of most sex crimes.

Most studies show that between 80 and 90 percent of sex crimes are committed not by strangers, but by people whom the victims know well.

"I don't think it does anything to protect the public," said Seth Lipschutz, an attorney with the Vermont Prisoners' Rights Office, who has represented hundreds of sex offenders. "In every era, there are people that society loves to hate. Whether it's African Americans, Jews — people from various ethnic groups — Now we have a PC society. Who is left to hate anymore? Pretty much nobody except teenagers and sex offenders. They're kind of the wicked of our era." ☐

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A Boutique Hotel Proposed for Winooski's Roundabout

BY KEVIN J. KELLEY

Winooski officials say they hope to approve a recently unveiled plan for a boutique hotel on the downtown roundabout, but parking and pedestrian-safety issues could delay the deal.

City councilors and Mayor Michael O'Brien are cautiously supporting the proposal from Colorado-based developer Allen Dulac III. His Alpha Inn Management firm wants to build a four-story, 70- to 80-room hotel on a vacant lot next to the Champlain Mall on

the southeastern edge of the roundabout. The parcel, owned by Pittsburgh Properties, has been designated as a prospective hotel site since the city began planning its downtown makeover 14 years ago, O'Brien notes.

"It's another piece to fit into the puzzle of our developing downtown," the mayor says.

Dulac's would not be the first hotel to operate in the Onion City. A couple of motor lodges functioned in Winooski during the 1950s, recalls City Manager

Katherine Decaruso. The Deluxe Hotel, which was actually "pretty run down," also housed transients around that same time on what was then West Canal Road and is today Winooski Falls Way, Decaruso notes. The Deluxe was swept away by the first wave of urban renewal in the 1960s, she adds.

Having since repurposed its old

tenite, with real added hundreds of new apartments and condos, the Onion City has come to be seen as a hip place to live, work and play.

Dulacoff points to the vibrant downtown restaurant and bar scene, along with easy access to the Winooski River, as attractions for the guests he hopes to host. "The location is central to everything that's happening in the Burlington area," he says, adding that his hotel would be a short distance from Fletcher Allen Health Care, the University of Vermont campus and Saint Michael's College.

It would also be adjacent to a farmers market. In response to concerns about the hotel's impact on it, Dulacoff

BUSINESS



Howe hotel redesigns, better proposed site

asserts that the site plan he's developing could actually expand the pedestrian space where the farmers market is now situated.

The developer also seeks to soothe localist sensibilities by announcing that he's well acquainted with Vermont, even though he lives 1,000 miles away. He says he aided in the Green Mountains in the 1970s and members of his family built the Residence Inn in Williston 25 years ago. The Alpha Inn Management website lists several hotels it has developed — none with more than 155 rooms — in Colorado, Florida, Texas and 10 other states.

The competition potentially posed in Burlington by the Hilton Garden Inn, nearing completion on Main Street, and the Marriott and Hilton hotels on Battery Street doesn't appear to faze Dubroff. "We'll be smaller and different," he says, offering assurance that filling the rooms "won't be a problem."

But finding room for more cars could be.

Downtown Winooski already lacks adequate parking during business hours. The few curbside spaces in the Winooski Falls project are usually filled, and the garages, which can accommodate more than 1,000 cars, are used by apartment and condo residents as well as by workers in the Champlain Mill, the Vermont Student Assistance Corp. and the Community College of Vermont. Some spaces in the garages are currently unoccupied but are reserved for potential future use by local businesses, notes Decemur Shoenoy contracts with these firms and organizations would not allow hotel guests to use the empty spots.

The absence of a large surface parking lot, viewed as a good thing by new-wave urban planners, is one reason there's no supermarket in the city. While Winooski's restaurant row may be all about leavening citizens, residents who want to cook at home find the city — with the exception of small ethnic grocery stores on Main Street and Malletts Bay Avenue — a "food desert."

Dubroff has not yet formulated a specific plan for parking, but he suggests the hotel could use spaces in the garages

at night, when there's ample availability. What about during the day? That's a concern raised by O'Brien and some city councilors.

"You can build parking on that site," the mayor says in regard to the hotel. "Ideally, that's where the parking should go."

Winooski city planners have been asked to make solutions for downtown's current parking problems and to identify ways to handle the additional demand the

hotel will generate. "I'm confident it can all be resolved," O'Brien says.

What about local drivers already daunted by the challenges of negotiating the roundabout? They won't likely welcome the additional car and delivery truck traffic associated with Dubroff's hotel. City councilors Sally Leonard, Brian Corrigan and Sally Tappan, who also serves as deputy mayor, say the roundabout functions fairly well, although each acknowledges the need for safety improvements.

Decemur Michalukides, owner of the building on the roundabout that houses Dorsey's New York Pizzeria, offers a more critical appraisal. "It's very dangerous here," he says, pointing to the poorly marked pedestrian crossing near his building's front door. "I see at least one or two people a day in near contact with cars. Safety needs to be addressed before there's any more growth here."

O'Brien and the councilors suggest that fees on being diverted. But Michalukides wants to see roundabouts, a hotel would be good for everybody's business," he says, "but they've first got to make improvements for parking and pedestrians."

Dubroff is expected to speak to these issues at an August 18 city council meeting. And if the can strictly committee and residents, the next step would be to apply for an Act 250 permit. Developers know that could be a long process, but Dubroff is optimistically — and perhaps unrealistically — projecting that construction will get under way next spring. If so, Winooski's hotel could start welcoming guests one year later. ☐

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Train Coming, Slowly: Tracking Burlington's Passenger Rail Progress

BY KEVIN J. KELLEY

The train's late going to Burlington — by about 60 years. Railroad riders have been waiting since 1858 for long-distance passenger service to return to Union Station.

In the mid-1990s, developers Melinda Moulton and Lisa Steele renovated the station at the foot of Main Street in hopes of enticing Amtrak to the Queen City. Union Station had become the northern terminus for the Champlain Flyer commuter train from Charlotte, in 2000, but that service ended about two years later because it never attracted more than a dozen or so daily riders. Since then, the 99-year-old station has hosted an art gallery, book store and offices, its rails leased except by occasional freight trains.

Interim efforts during the past decade to bring Amtrak to Burlington have failed. But now state officials are saying that daily service to and from New York City will begin in about three years — really.

The project, one of several envisioned to improve passenger and rail service in Vermont, calls for extending Amtrak's Ethan Allen Express from Rutland to Union Station, with a stop in Middlebury. A nearly \$9 million federal grant awarded last year is paying for the upgrade of 20 miles of track between Rutland and Leicester and Vermont Agency of Transportation planner Costa Pappas says he's "very optimistic" that the feds will soon approve another \$10 million outlay that will cover additional improvements.

Another \$18 million in federal and state funds will be spent in Middlebury on what is probably the single largest restructuring element in the entire Rutland-Burlington project. The existing track and two overpasses — on Main Street and Merchants Row — can't accommodate passenger trains. Now called they handle a freight train hauling 18 cars filled with gasoline that derailed just south of the Merchants Row overpass in 2007, spilling some of its liquid cargo into Otter Creek.

Plans call for building a roughly 300-foot-long concrete tunnel that will be deeper and wider than the current right-of-way beneath the overpass. Work is expected to start next spring

and take at least two years to complete, says local project manager Bill Finger.

Complete conversion from jointed to welded rail all along the route — which makes for a smoother, faster ride — should enable the Ethan Allen to travel between Burlington and Rutland in about 90 minutes, with the full journey to or from Manhattan's Penn Station clocking in at about seven hours.

TRANSPORTATION

ABOUT 220 PASSENGERS

BOARD OR ALIGHT AT STATIONS IN VERMONT EVERY DAY.

That's two hours less than it currently takes Amtrak's Vermonter to reach Penn Station from Essex Junction. That service, running north to St. Albans and south via Montpelier, White River Junction and Burlington, has been operating for more than 60 years, but the route was truncated in 1995 after Amtrak and the state stopped subsidizing the train from St. Albans to Montreal.

An average of about 220 passengers board or alight at stations in Vermont every day. That number total will likely increase substantially next year, predicts Chris Parker, director of the Vermont Rail Action Network, an advocacy group. A reuniting of the Vermonter on the Massachusetts portion of its run is expected to share about an hour of the journey to and from New York City.

"The biggest issue with the Vermonter is that it takes too long," Parker says. "There's lots of proof that the faster the train, the greater the number of people who want to ride it."

At present, the Vermonter performs a bizarre maneuver due to the absence of a connection between two sets of rails. Instead of traveling directly between Springfield, Mass., and Burlington, the train detours east to Palmer, Mass., which is not a passenger stop. Then,

Amtrak crews throw switches enabling the Vermonter to travel in the direction opposite of what it had just arrived before finally heading north.

The 104-mile Palmer diversion comes in addition to a 16-minute layover in New Haven, Conn., where a switch is made between electric and diesel power.

Track improvements completed last year have already reduced travel time to Vermont by nearly half an hour. When the resulting in Massachusetts is completed, a journey on the Vermonter between Penn Station and Essex Junction will take about seven and a half hours.

If ridership increases, the state should be able to reduce the \$5 million annual subsidy it provided Amtrak in 2013 to keep the Vermonter running. Extending the Ethan Allen to Burlington is also expected to boost ridership, po-

tentially resulting in a reduction of the \$14 million the state pays for the train's 20 miles of travel in Vermont. The state calculates the subsidy to Amtrak on a per-passenger basis for Vermont stations, which currently stands at \$54.90.

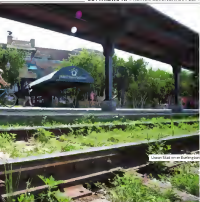
Heightened demand could also allow Amtrak to boost the price of tickets, Parker points out. It costs an adult \$58 to travel one way on a weekday to or from Penn Station on the Vermonter. The standard one-way Rutland-Penn Station fare on the Ethan Allen Express is \$70 on a weekday.

The improvements along the Rutland-Burlington route and on the tracks used by the Vermonter will also benefit freight shippers. Having time could prove especially valuable for the Vermonter Rail system, which operates a freight line between Burlington and



Burlington. "It will be wonderful for our customers," says Mary Anne Michael, the rail system's chief financial officer.

About 90 percent of the freight has company hauls — including road salt, petroleum products, feed and fertilizer — is used by Vermont-based businesses. The railway serves as a commercial



Union Station over Burlington

lifeline for Orma, the Florence, Vt.-based manufacturer of products used in the paper, paint and plastics industries.

Because western Vermont lacks an interstate highway, rail freight can compete effectively with truck traffic, Michaels notes. And the track upgrades, which will increase speeds and enhance reliability on the Rutland-Burlington route, could give rail freight a decisive advantage over shipping by road, she says.

But the switch from jointed to welded track won't be itself enable the Vermont Rail System to overcome a major competitive disadvantage: Freight cars operating in Vermont can carry no more than 200,000 pounds of goods, as compared to the national maximum load of 280,000 pounds. Per freight trains to operate at full capacity, Vermont bridges need strengthening, which isn't part of the upgrade under way on the Rutland-Burlington line.

Planners do envision an extension of passenger service between Rutland and Bennington, which would serve to speed existing rail freight runs on that line. But it won't happen anytime soon, VTTrans official Pappas cautions. He puts the total cost of a Bennington-Rutland track upgrade at \$125 million, with no certainty that Washington will agree to pick up most of that tab.

VTTrans also wants to restore passenger service to Montpelier that can't

happen, Pappas says, until the United States and Canada adopt treaty standards that would allow U.S. immigration officials to screen riders before they board the trains in Montreal. Passengers traveling to Montreal from Vermont could also be screened upon arrival, thereby avoiding the delay of passport checks at the Alburgh Springs border station.

The Shannin administration had set a goal in 2011 of restoring passenger rail service to Montreal in three years. There's currently no estimate of when that might actually occur.

For all its frustrations, travel by rail through Vermont does a few advantages for New York-based passengers, Pappas points out. "You have to compare the length of the journey to the hassles of driving, particularly in the New York City area," he says. Amtrak now offers fairly dependable Wi-Fi on the Vermonter and the Tishin Allen Express, and unlike drivers, train passengers are able to stretch their legs, take a nap and grab grub in a cafe car.

There's also the environmental angle. As part of its ambitious effort to slash greenhouse gas emissions by 50 percent, the Shannin administration aims to double rail freight tonnage and quadruple rail ridership over the next 20 years. ☐

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OBITUARIES, VOWS
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OBITUARIES

Donald J. Gregoire

1948 - 2014 WILLIAMSTON

Donald J. Gregoire, 65, of 121 Millway Hill Road, passed away during the early afternoon hours on Tuesday, July 15, 2014.

Don was born on August 31, 1948 in Benic City to Roland and Beverly Parker Gregoire, joining his elder brother Roland Jr. to become the dynamic duo. Even though Don was small in stature, he didn't back down from a fight or dare even when he went a bit too far and ended up being thrown in against his elder brother. Don attended grade school in Maine, New and Dover City and graduated from Spaulding High School in 1968. Don spent a couple of summers at Mt. Norm Scout Camp where he became an Eagle Scout and continued to enjoy the outdoors.

Don attended D Sullivan Business College in Shelburne before enlisting in the Vermont National Guard completing basic training at Ft. Polk, La. and medical training at Fort Sam in Houston before returning to Vermont to complete his years of service. Don joined the Smiley business

and continued to work in the food service field until he retired due to declining health.

Don was an avid fisherman in his younger years, taking particular pleasure in traveling to Poland, N.Y. to fish for salmon with his fishing buddies. He was a lifetime member of the 118 Club based camping in Woodbury and enjoyed amazing luck almost every time he purchased a scratch ticket or lottery ticket. He is survived by his father Roland and step-mother Ann, elder brother Roland Jr. and wife Jean, half brother Kent and half sister Don. He is Michael Marie Higgins and husband Mickey and their two sons, Cole and Matthew, nephews Roland and companion Tom and Jason and wife Tanya and their two sons, Jacob and Thomas, and numerous cousins.

It was Don's wish that no funeral service be held after Don's a memorial service with family and friends to be held at Wilson Cemetery in Benic Town on Friday, July 25, at 11 a.m. Services in Benic memory may be made to Regent House in Williamston, VT.

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DAKOTA MCFADZEAN

is a Canadian cartoonist whose work has appeared online, in print, and in the form of a book. She has been published in the *New York Times*, *Rolling Stone*, and *Teen* magazine. She is also a frequent contributor to the *Cartoonists for Peace* project, which is a collaboration between cartoonists and activists. She is also a frequent contributor to the *Cartoonists for Peace* project, which is a collaboration between cartoonists and activists.



DRAW+paneled is a collaboration between the Center for Cartoon Studies and the Center for Cartoon Studies in White River, New Jersey. The project is a collaboration between the Center for Cartoon Studies and the Center for Cartoon Studies in White River, New Jersey. The project is a collaboration between the Center for Cartoon Studies and the Center for Cartoon Studies in White River, New Jersey.

Bookstock Lines Up Laureates and Best-Sellers for Eager Readers

BY AMY LILLY

Call it a sign of the times that **BOOKSTOCK**, the annual literary festival in tiny Woodstock, regularly attracts 1,000 people while last March its coordinator had to close the independent bookstore he owned in town. **RON MILLER** believes he lost too many Shattown Books customers to e-

I THINK
WE'LL GET A
THOUSAND PEOPLE
EVEN IF WE SIT
ON OUR HANDS.
RON MILLER

mail. "I think we'll get a thousand people even if we sit on our hands," comments Miller, who began directing Bookstock last year.

All the same, the festival's planning committee has been hard at work. This year's roster includes a sur-

prising number of well-known writers—including three former U.S. poet laureates—for a small festival that's only in its fourth year.

One of those faces was Billy Collins, aka "the Elvis Presley of poetry," as programming coordinator **PAUL BOWELL** calls him. Collins' forthcoming book is an unusual project proposed by its small

New Hampshire publisher, **Bunker Hill Publishing**, an illustrated children's book of his poem "Voyage."

Allen says she contacted Collins through Bunker Hill, and the poet, who has a friend in southern Vermont, agreed to come. It took less than two weeks for the event's 280 tickets to be snapped up. Though all festival events are free, ticketing for Collins' appearance was necessary, according to Miller.

"We were afraid of a poetry riot," he says, not entirely facetiously.

The event's site, the Woodstock Town Hall Theatre, is the festival's largest. It and the North Unversity Chapel

Society, public library and history center are all located within three miles of one another around the town center, which will host local publishers' tables and a bagel toast book sale.

Allen mostly programs the authors in genres other than poetry; the latter territory belongs to Woodstock poet **PAUL BOWELL**. Bowell, whose debut

collection *Some Far Country* came out last year, put the other two laureates, former Vermont resident Louise Glück and Charles Simic, on the program.

"Simic's poems are very visceral, very comic but also very original," Bowell comments. Glück's are full of classical references and are "astounding in their self-knowledge."

In this year's festival, Bowell says that poetry, typically marginalized by society, is moving from being a "side show" to "a main on the circus."



Paul Howell



BOOKS

CHRIS D'ELIA

Some might consider Anita Diamant's appearance another rags. Author of the 1990 novel *The Red Tent*, which spent 48 weeks on the New York Times best-seller list, Diamant will talk at Bookstock about her new Holocaust novel, *Day After Night*. Like *Tent*, the book focuses on friendship between women and is based on a historical event. In this case it's the rescue of 266 Jewish women who fled Nazi Europe for British-ruled Palestine, only to find themselves designated "illegals" and dumped in a detention camp.

Among other scheduled notables is **SHARON ROSSMAN**, two of whose works

Burlington's Renegade Writers Go Out With a Bang, and a Reading

BY ETHAN DE SEIFE

When July ends, so will the year old **RENEGADE WRITERS COLLECTIVE**, the Burlington-based group that has offered all manner of literary services to writers. Co-founders and co-owners **ANGELA PALM** and **JENNIFER NELSON** are proud of what RWG has accomplished, they say, but decided that the time had come to focus their literary energies in different places.

Palm calls RWG "a big experiment with a lot of different components," and, indeed, the organization has been ambitious. It's offered coaching and editorial services for writers, sponsored a quarterly reading series, and hosted a book club and writing contests, all in the name of fostering a literary community in the Burlington area.



Angela Palm and Jennifer Nelson

The decision to shut down the collective had been brewing for some months, say Nelson and Palm. "We found, over the course of the year, that working

independently with writers is what excites us most," says Nelson, noting that consulting with writers was the RWG's most successful program. Both Nelson

and Palm elected to close the RWG and spend more time developing their own, independent editorial-service endeavors. "It was a slow process, coming to this decision," Nelson adds. "When we made it, it was the right choice for both of our societies."

Nelson, 38, an adjunct professor of writing at Johnson State College, will take on teaching duties at Burlington College, and is both managing editor and nonfiction editor at **GREEN MOUNTAIN REVIEW**. She'll consult with literary clients on a freelance basis. Palm, 32, who has published with *Shattown's* **INNOVATION** PODS, will now help that company to market its new poetry imprint, **SUN RIDGE PODS**. She'll also continue to work one on one with writers under the new banner of **ONE + LEAF WRITING SERVICES**. Both women somehow also find time for their own writing.

Logistical considerations played a role, too, in RWG's closure. The rent on its large downtown office began to offset the collective's bottom line. Palm's new



MARIA MCLEOD-BARHAM

people of various religious persuasions. Northern Roland Merrill's interior has its faithfulness.

American history will get its due at a talk by Harvard University assistant manuscripts curator Ida E. Jones, biographer of the civil-rights-era notable Mary McLeod Bethune.

And longtime local artist and puppeteer **IRA BLAKE'S** **UPPER LOVELLING PUPPETS** will produce a puppet play created by three children, among other events on Sunday's family day. Older youth can go on a writing hike on the nearby Marsh-Billings-Rockefeller estate as a retreat produced by the University of Vermont's **GREEN MOUNTAIN POETRY PROJECT**.

Bookstock is an "eclectic mix" by design, Allen says. "It's important that you're attracting all kinds of people."

That includes e-bookreading, folks, who may well buy physical books at the fest for their favorite authors to sign. ☺

Contact: Mj@sevendaysvt.com

INFO

Bookstock Literary Festival: Friday, July 25 through Sunday, July 27, at various venues in Woodstock. Free. Bookstock.org

is agency will continue to operate out of the Keene Blvd House building, but from a substantially smaller office space.

Though KWC is, as Paine puts it, "already kind of dissolved," several of its programs will live on. The organization will continue to lead its name to an open-air series, and another installment of the quarterly reading series, prefaced by a "literary social hour," will take place at **AMERICAN** this Thursday, July 24. KWC will also honor its commitment to companion, along with Burlington's Phoenix Books, a 350-words-each-minute writing competition to take place at September's **BURLINGTON BOOK FESTIVAL**.

"It's important for us to keep those things," says Nelson. "The 'community stuff' has just been such a boon to our creative work and our personal lives and, I think, the community, too."

Both Paine and Nelson have professional and friendly relations with the **BURLINGTON WRITERS WORKSHOP**, 3051 PETERBURY, the workshop's lead organizer — is that, the KWC cofounders met at

INFO
Rensselaire Reading Series: Thursday, July 24, 7 p.m., at **AMERICAN** in Burlington. Free. www.rensseelaire.com

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Man With Plans: Norwich's Sean Prentiss Explores Creative Writing's 'Fourth Genre'

BY JULIA SHIPLEY

A telltale sign of a Vermont is how he wears of multiple hats. We all know folks like the landlady/inter legislator who does carpentry and serves on the board of the electric co-op, or the liberal arts/music-venue owner who moonlights as a puppeteer. So it makes perfect sense that Norwich University assistant professor of English **SEAN PRENTISS** should credit a book that can be used as a college text, an independent writer's guide or just a damn good book to read between jobs — perhaps while the dough is rising, the paint is drying and the legislators are adjourned.

The *Far Edges of the Fourth Genre: An Anthology of Experiments in Creative Nonfiction* — coedited by Prentiss and his former grad-school classmate, author Joe Williams — is a collection that explores the meaningful permutations of creative nonfiction, aka the "fourth genre," and its various overlaps with the three other genres (poetry, fiction and drama), as well as with journalism and oral storytelling.

In recent years, the fourth genre has taken a beating owing to the factual liberties taken by writers such as *A Million Little Pieces* memoirist James Frey, scolded soundly by Oprah, and essayist John Ortved, whose impressions in *Albert a Mourner* also aroused public ire, sparking the controversy. The *Far Edges* offers insights from some of



PRENTISS SHAKES DOWN HIS TEENAGED MEMORY OF HEARTBREAK, USING THE JOURNALIST'S TOOL KIT AND THE PHILOSOPHER'S MIND.

the genre's star-turn practitioners, such as Emily W. Moore, founder of *Brevity: A Journal of Concise Literary Nonfiction*, and multiple Pushcart Prize winner Brenda Miller. Both of these authors articulate the possibilities and limitations of creative nonfiction, all the while exemplifying the aspects they're

exploring. They both tell and show how the genre, which often draws heavily on techniques of fiction and poetry, breaks new ground and expands the territory of literature.

In his own contribution to the anthology, Prentiss demonstrates what the genre can accomplish by telling a personal story. His essay, "Ritual Scenarios of the Narrative Mind: A New Philosophy for Understanding Truth and Creative Nonfiction," investigates multiple "truths" Prentiss shakes down his teenaged memory of heartbreak, using the journalist's tool kit and the philosopher's mind, until personal, unusual and theoretical truths have trickled out.

Prentiss, who relocated to Vermont in 2012 from a position at Michigan's Grand Valley State University, also lives a hybrid life as an academic-dash-writer-shade-advocate. An avid traveler who spent 16 years living as the west-side of the Continental Divide, he's the creative editor of *Jeffersonville-based Backcountry Magazine* and the author of another book, forthcoming in 2015, called *Finding Abbey: A Search for Edward Abbey and His Hidden Desert Gods*.

In 2013, Prentiss founded the **RESEARCH UNIVERSITY WRITERS SUMMIT**, which has so far hosted eight writers, including Vermont poets **DAVID BODAL**, **MELAN JACKSON** and poet-translator **DAVID BODAL**.

along with further flung writers such as sci-fi novelist **James Patrick Kelly** and essayist **Elena Passarelli**. This fall, Prentiss expects to welcome *Hardwick author DAN HOWITT* to the reading series, as well as the graphic illustrators and performers behind the *Riff Shakespeare* comics project.

Prentiss says the series helps fulfill his mission as a creative-writing teacher to expose undergraduates to a wide spectrum of writers, allowing them to discover how practitioners of all literary genres accomplish their work. Often, it turns out, writers do that much the same way carpenter legislators hammer together walls and laws — by working steadily and diligently.

On Thursday, July 24, Prentiss will do so yet another bit, appearing as a featured writer at the **RESEARCH READING SERIES** (see related article about **RESEARCH READING COLLECTION** on page 24) held at Burlington's **ARTHOUSE**, whose attendees can expect to hear pieces by authors working in at least two literary genres — or maybe at the far edges of all four. ☐

INFO

The Far Edges of the Fourth Genre: An Anthology of Experiments in Creative Nonfiction edited by Sean Prentiss and Joe Williams. Michigan State University Press. 170 pages. \$22.95.

Readings: Reading Series, Thursday, July 24, 7 p.m., at Arthouse in Burlington. Free.

SHORT TAKES ON FILM: ALL-AGES ANIMATIONS, VT SHORTS ON PBS.ORG, PLATTSBURGH FILM FEST

It's never too early to show your kids there's a world of cool film animation beyond *Planes* or even *Pixar*. This Thursday, the **BURLINGTON FILM SOCIETY** and **VERMONT INTERNATIONAL FILM FESTIVAL** joined in that endeavor by presenting a special program of all ages shorts from the New York International Children's Film Festival. The brief animations — in English or words — hail from locations as far flung as Sweden and New Zealand. The 60-minute program includes plenty of appealing animals and fantastical characters, like *Ben* — "New Can You Swallow So Much Sleep?" from the UK — is even based on an ill-fated Colman story.

Two Vermont-made short films — both referencing the state's history — count among the 25 selected for the 2014 PBS Online Film Festival: a national showcase of talent. **AND KOENIG** of Burlington created "Fourth Year," a recreation of a slaves escape to New England that appears in *Freedom*.

At Unity, The Vermont Movie **DANIEL HUGHSTON** who teaches at Middlebury College, contributed "Third River Rising," an animation evoking the fire at Read of 1897 through an elderly farmer's eyes. Viewers can both shorts — and vote for your favorite — at pbs.org/filmfestival.

Calling all filmmakers: There's a new fest across the lake.

Depositors of the first annual **SARAS CHAMPLAIN INTERNATIONAL FILM FESTIVAL**, a project of the **BURLINGTON BUSINESS PROJECT** and the **STRONG CENTER FOR THE ARTS**, have issued a call for entries. They're

seeking shorts, features and student films in any genre. Submissions are due on August 31 (or September 15 for late consideration); the fest will take place on November 13 and 14 at Plattsburgh's reactivated **STRONG THEATRE**. Mail entries info@filmfestvt.org.

MARGOT HARRISON

Contact: margot@sevendaygovt.com

INFO

Animated Shorts from the New York International Children's Film Festival, Thursday, July 24, 7 p.m., at Main Street Landing Film House in Burlington. \$5-8; free for VHS members. vtf.org.



Dear Cecil,

A friend of mine supposedly saw an instance of a dolphin attempting to rape a human on National Geographic. While I'm not accusing NG of faulty research, they aren't nearly the font of knowledge you are. So: Are there are confirmed occurrences of dolphin-human rape?

Name



onest and are simply doing what comes naturally. The term "forced copulation" isn't really as scholarly as contexts, might better be used instead. Whatever you call it, this kind of thing isn't rare in the animal kingdom.

- Groups of male dolphins may seduce a female, stay by her side with their tails, and forcibly copulate with her for weeks.

- Dicks are notorious for forcing themselves on apparently unwilling females, often due to a dearth of females with which to pair up. At least 28 different species of ducks have been witnessed attempting forced copulations. Possibly as an evolutionary response, female ducks are able to manipulate the shape of their vaginas to encourage fertilization only with ducks they fancy.

- Spider monkeys occasionally engage in forced copulations, but it's more common among orangutans, primarily among young adult males, leading the females to pair up with adult orangutans to reduce sexual harassment.

- During sex, the male gorilla under lies on top of the female and pinches her for forcing themselves on apparently unwilling females, often due to a dearth of females with which to pair up. At least 28 different species of ducks have been witnessed attempting forced copulations. Possibly as an evolutionary response, female ducks are able to manipulate the shape of their vaginas to encourage fertilization only with ducks they fancy.

down rhythmically on her lungs, preventing her from breathing. The stress evidently forces the female's clitoris to open, allowing the male to deposit his sperm.

Under the pretense of question — if dolphins haven't been forcibly penetrating humans, are there animals that have? Zoophiles pore into, the only reliable reports we have involve orangutans under study at the research camp run at Borneo by the primatologist Ilse Goldstein. One scientist who spent time there has described an attempted sexual attack on a female colleague by a male orangutan named Apollo. The victim was saved only when another human chased off the attacker with a stick.

But Goldstein herself recounted a worse case. While she was out in the jungle one day with her female cook, a young male orangutan named Gendal attacked the cook and mounted her. The woman wasn't able to fight off the beast, and the orangutan proceeded to mate with the cook as she lay in the arms of the helpful Goldstein.

Repeat: No, and the distinction isn't horrifying. Goldstein drunks the cook, though shden, may have viewed the incident as an unusual attack, not a sexual assault; and of course pregnancy wasn't a possibility, but it was forced copulation, beyond a doubt.

INFO

If there's something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the Chicago Reader, 1116 Belmont, Chicago, IL 60607, or cecil@freemove.com.

Well, "rape" would be an exaggeration, a questionable choice of words. However, there definitely have been cases of dolphin-human rape.

- The National Geographic channel "Not So Wild" aired a video segment showing a dolphin at an aquatic park jumping on a woman in a pretty suggestive manner. The dolphin pops up out of the pool between the woman's legs, flaps on top of her and starts humping away, although she's no clear indication he's sexually aroused.

- But dolphins do get sexually aroused, and their sexual appetites in such that rape can't be ruled out solely on grounds of unbecoming possibility. Evidence: A once-viewed YouTube video showing a dolphin with an apparently erect penis trying persistently and aggressively to mate into the crotch of a female snorkeler while another diver tries to feed off the entire.

- In 2002 authorities named a cetacean in Weymouth Harbor, England, about the predations of George the dolphin. "This dolphin does get very sexually aggressive," a dolphin trainer was quoted as saying. "He has already attempted to mate with some divers. When dolphins get sexually excited, they try to rub on a swimmer, normally female. They do this by circling around the individual and gradually move the swimmer from the beach, head or crown of people."

- A fish assistant named Margaret Howe claims to have repeatedly allowed a dolphin named Peter to rub himself on her legs and hands while doing research on dolphin communication in 1995. She describes the relationship as "sexual on his part...not sexual on mine. Sometimes, perhaps."

- Finally, we have writer D.J. Schiller, who claims to have had, back in the '70s, a six-month affair

with a dolphin named Dolly Brouwer, who's also admitted to sexual relations with a dog, says it was Dolly's idea. One gross account says the two had "inter-species intercourse," which I gather means he rubbed himself on her. Brouwer believes Dolly was so distraught after she was moved to another water park that she committed suicide.

The last two examples, of course, involve slightly controversial sex, and the sex in question was of the high school variety. Full-on intercourse isn't out of the question, but the challenges of human-dolphin docking aren't trivial, so something like rape on the strictest sense sounds unlikely. The fact remains that dolphins can be sexually aggressive and have been known to go after humans, creating a risk of injury or drowning.

Many would contend dolphins are incapable of rape because, like all cetaceans, they can't grasp the idea of

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From the Rockies to the Greens

My goodness, it is nice to be getting back to Rutland."

The source of my customer's happiness was no mystery. Renee Bishop had just been discharged from a week at the hospital in Burlington (I was going to say "Fletcher Allen," but I've heard they're changing the name of the place yet again — so I'm just sticking with "the hospital" from now on.) Whatever she did have going on in her life, release from a hospital has got to come as a relief.

I glanced over at Renee sitting beside me. She was beaming and wearing a violet cuffed enderslashed with a Middle Eastern motif. You could call it a middle-aged, hippie-ish look, though I wouldn't have pegged her for a hippie. She seemed weary, but her face was peaceful, almost serene, and her thick, strawberry-blond hair was pulled back in a loose, ponytail ponytail. The thought occurred to me that this was a woman devoid of pretenses; she was simply who she was, and her presentation to the world reflected her content in her own skin.

"Hi, Renee," I asked. "Did they fix you up at the hospital? You feeling better?"

"Well, I wouldn't exactly say better," but I don't have to be in the hospital for now, so that's better. They could have treated me for this problem at the Rutland hospital, but their two GI docs were on vacation, so that's how I ended up in Burlington."

"GI is, like, a digestive-tract thing," I asked, then, immediately felt like

withdrawing the question as too personal. But we don't got to do that, do we? That's why it's good to think before speaking, a basic life lesson I'm apparently incapable of mastering.

Thankfully, Renee didn't appear offended. "No, but that's not my main problem," she explained. "My kidneys

I'm not a candidate for a transplant because of my diabetes and some other factors. And, in my case, a kidney transplant might not help, anyway."

I took this in, my left hand atop the steering wheel, my eyes on the road as we motored south as Route 7. The sky was clear and sunny — a contribution of this year's thus far nearly perfect summer weather. This idyllic day set in stark relief the import of Renee's words. Her dear synopsis had betrayed not a shred of bitterness or indignity. Her life was soon to end, and she seemed to have arrived at a profound level of acceptance. I could hear it in her voice.

We made in calm silence through a few towns, and then, passing through Salisbury, I asked about her relationship to Vermont. She proceeded to answer in full.

WE RODE IN CALM SILENCE THROUGH A FEW TOWNS, AND THEN I ASKED ABOUT HER RELATIONSHIP TO VERMONT.

"I grew up in Denver and got married young to a guy with a top secret NORAD job. You know — in Colorado Springs? Before I knew it, we had four kids. My husband began to get along with me, and eventually I escaped with the kids to an old friend's home in Greensboro, Vermont. It turned out they were dealing drugs out of the house, so we ended up moving to Proctor. For the past year, since I got real sick, I've been living at this nursing and assisted-living home in Rutland, a place that used to be a convent. Luckily, the kids were already grown and out of the house."

"So, what's life like at the house?"

"Well, as you might guess, at 90, I've got about the youngest resident. But I don't mind. A lot of the women — and it's almost all women — are really wonderful people. I fell in with a card-playing group, which I really enjoy. I mean, both the game and the socializing. We play this game called 31, where you have to end up with cards totaling 31, like the picture cards counting as 10, like in blackjack?"

"So it's just you and these other ladies?"

"My kids come to visit when they can, and, you, there was this one younger gal,

maybe 30 or 35. I think she was there on parole and had drug issues."

Renee grinned to think of and recall her parol. "You see, I've always been the kind to take in, let's say, the stray dogs. So I tried to befriend this gal, and we did claim around for a spell. But she had a terrible pony mouth and was always putting everyone else down. At the same time, she was like, extremely needy. Eventually, I had to cut it off with her. I really don't think I was helping her, and she just put me in a bad state of mind."

We came into the town of Rutland and, after a couple of turns, arrived at her residence.

"So this was an old convent?" I said, pulling up to the entrance. "I guess I can see it. Are you a churchgoing woman?"

"Not so much," she replied. "A Protestant minister comes to the house one Sunday a month, and I enjoy that. But I never was much of a believer in organized religion."

"I hear you," I said with a smile. "I'm not much of an organizational man myself." She smiled back. "But I'll tell you this," she said. "I do believe in God. Always have." ☺

All these stories are true, though names and locations may be altered to protect privacy.

INFO

Hackie is a twice-monthly column that can be found at www.vermontmag.com. To receive a copy, send Hackie to vermontmag@vermontmag.com.

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SPIRITS RISING

Ryan Christensen stands on a stainless-steel platform beside a tall, silver column and explains how it's used for making spirits — not from the dead but from living, fermented grain mash. Christensen, head distiller at Caledonia Spirits in Hardwick, has personally modified and fine-tuned this column still, which he uses exclusively for the second pass at distilling vodka. Though two distillations aren't a lot by vodka standards, he says, he chose that method deliberately to allow certain flavor profiles to come through.

This slender still, with its polished chrome finish and round, glass-encased valves, bears a striking resemblance to a wind instrument. In fact, a fellow employee dubbed it “the chromet.”

The name seems fitting. Here at this small, artisanal distillery on the banks of the Lamoille River, the Sirens of the half dozen liquor Caledonia produces are often described in musical terms: the “voiced notes” of juniper in the Blue Hill Gin, the “background notes” of honey in

the vodka. Likewise the aging processes for the company's bourbon and gin have their own individual “rhythms.”

Christensen is happy to answer liquor nerds's questions about the alchemy, and he doesn't seem especially guarded about revealing trade secrets. On a recent afternoon, he speaks enthusiastically about a new product the distillery are working on called “young rye” — a rye whiskey harvested from the harvest early in the aging process.

“That's going to be an interesting product,” Christensen says, and notes that the rye may be an acquired taste for some drinkers, akin to the first experience with bitter, hop-heavy India pale ale. “People will say, ‘This doesn't taste like a 12-year-old whiskey or a 6-year-old bourbon,’ but you're going to taste lots of the wheat and more of the grain, so we want to make sure those grains stay from a good source.”

Such jazz-like manipulations of old standards have become a signature feature of Vermont's craft spirit industry, which is still young — like many of the people working in it — and experimental. But in the past few years, some of those newcomers have won critical acclaim and garnered prestigious industry awards for their craft-batch spirits.

Lead-back and pump-tailed, 29-year-old Christensen seems representative of both

the age and attitude of many of Vermont's craft distillers. Before joining Caledonia Spirits in November 2001, he owned Local Petros, a homebrew and winemaking supply store in Montpelier. Christensen compares the rise of Vermont's craft spirits to the situation of local microbrews a decade ago.

“The customers haven't even had a chance to figure out what describe what they like,” he says. “It's only going to change. It's like a little baby that's still developing.”

Indeed, Vermont's craft spirit industry seems on the order of a baby boom. According to the Vermont Department of Liquor Control, in 2004 the state had just three licensed distilleries, five years later, it had seven. Today, the DLC has 18 licensed manufacturers of artisanal beverages, with more applications in the pipeline.

Those numbers reflect the burgeoning

Spirits Rising

Mad River Distillers, a small artisanal spirit producer on a wooded hilltop in Warren, got this still up and running in May 2013. It produces small batches of rye, bourbon, rum, corn whiskey and apple brandy from local, organic and non-GMO ingredients, including corn from Acres Farm in Charlotte and apples from Chapman Orchards in Florence. Ingredients that cannot be sourced in Vermont come from regional, organic or sustainable sources. For example, the cane sugar the company uses to make rum comes from a fair-trade farm in Malawi.

Indeed, Mad River Distillers seems to be all about building sustainable and symbiotic relationships. MKD's First Run Rum, a 96-proof "supper" with a warm, buttery finish, is aged in used maple-syrup barrels swapped with a sugar maker in Derby. The sugar, in turn, raises the distillery's rum barrels to produce a rum-infused maple syrup. The spent rumk from this and other fermentation still-throws away or composts; it's sent up the road to a dairy farm to feed the cows.

Dressed in shorts and a T-shirt and wearing wine-fume glasses and a Red Sox cap, the 30-year-old Foley looks like he'd be more at home at a college tailgate party than making liquor with his childhood friend from Warren, Alex Hibben. For his part, Hibben, a carpenter by trade, fell into his job as general manager after MKD founder's first wife and John Egan hired him to renovate two derelict horse barns into the distillery's headquarters. Both manna from heaven's former occupants are still visible in the still doors where barrels of whiskey rest up.

It's not surprising that few guys in their early thirties are now earning a living making booze. A new generation of young people has discovered the pleasures of hard liquor, fueled in part by the influence of such TV shows as AMC's *"Mad Men"* and HBO's *"True Detective."*

"You see a lot of younger people, male and female, ordering very whiskey-centric cocktails at bars — Manhattan, Old Fashioned, bourbon on the rocks," Foley says.

But this small distillery combines old ways with new. Though the crew is psyched about the recent purchase of a bottle-caging machine, which has saved them tons of corks, the distillery uses no conveyor belts or bottling machines; all the liquor batches are labeled and numbered by hand. The stills still manufactured in a small town in Germany's Black Forest, looks almost-past this but is completely computer-controlled.

None of us had ever distilled before. We were all self-taught," Hibben explains. "But we're definitely doing our homework and doing a lot of research and seminars and classes."

Not that their product didn't inspire plenty of trial and error. Foley adds, "We're trying if I said we didn't do any a lot of stuff down the drain."



Matthew G. LaRocca



Matthew Foley



Elm Brook Farm's Black Dog Vodka is 100 percent rye.

Those days, however, most of their produce ended up in bottles, and it's winning critical acclaim. In its first year alone, MKD took home two gold medals for its First Run Rum — one at the Spirits of the Americas competition in South Florida, and another in Las Vegas. "That goes a long way," Foley says of the medals.

So does getting help from the DLE, Hibben emphasizes. The department has been instrumental in getting MKD's spirits approved for sale in state-run liquor stores around Vermont. In June, Gov. Peter Dinkins signed into law a bill that allows businesses to serve customers a "complete flight" of up to four ounces of different spirits — a boon to Vermont distillers trying to get customers to taste their products.

How much liquor will MKD bottle this year?

"It's kind of early to say," Hibben says cautiously. "In 2014, if we can come close to maybe producing 1,000 cases, that'd be huge. — I think we can produce that much. But I'm not sure if we can sell it."

Elm Brook Farm's Dogged Pursuits

Elm Brook Farm in East Fairfield isn't a distillery that tourists discover by accident. It sits in the midst of a 350-acre family farm owned by David and Lisa Howe. To get there, visitors must drive to the

end of a long, winding private dirt road, through woods and past rolling fields and meadows. There's no formal tour, tasting room or gift shop, but on a recent weekday afternoon, David Howe is eager to show off his operation.

Driving to his home, I pass a maple pump house. There, underground lines draw sap from more than 12,000 tapped maples. Elm Brook Farm has another 4,000 to 5,000 sugar maples waiting in the wings.

At the main residence, Howe straggles from the woods on an ATV, trailed by four obedient Brogues, Bantams, aka French pointers. "They're great hunting dogs," he says, greeting his visitor with a steady handstand and a few clock shadow. Howe apologizes, explaining that he's been busy working on the maple trees, which took a season bearing during last winter's ice storm.

These trees, from which Howe produces about a quarter million gallons of sap annually, are crucial to his operation. He produces two signature spirits. His rye dog is a small-batch artisanal vodka that's distilled 13 times. With each distilling, Howe says, another "Horse compound" is stripped away, until all that remains is a strong, sweet finish, what he calls "our maple signature."

Elm Brook's other product, Riff Dog, is a 100 percent distilled maple spirit. Unlike

a maple liqueur, which is essentially vodka with maple-syrup flavoring, Howe explains, "This is pure, 100 percent maple [sap] that's been fermented, distilled and then bottled up."

The result is a spirit that tastes more like cognac or single-malt whiskey, with a maple finish. Because that Dog is so different from traditional spirits, Howe claims, it took the U.S. Treasury Department months to figure out how to classify it, it didn't meet the legal definitions of whiskey, rum, gin, vodka, wine or liqueur.

"This is nothing written in a book," says Howe, who grew up on a Minnesota farm and discovered Vermont as a ski racer while attending Cornell University. He earned a bachelor's degree in chemical engineering, then a master's in business, before spending years working in international finance in Europe. About 20 years ago, Howe and his wife bought that long-adjacent farm in Franklin County.

Howe spent about five years tinkering with his spirit. Kernal, as his half-farmed-hobbyist kid, has often eventually paid off. Today, about 90 percent of Elm Brook Farm's spirit — the company produces less than 2,000 bottles a year — are sold to repeat customers. Riff Doggoes for \$94 for a 750-milliliter bottle, Lumpy Dog, for \$55 a bottle. "This one guy from Chicago likes his spirit in place in just to pick up his vodka," Howe reveals.

Spirits Rising by PJSA



Smuggler's Natch Distillery's craft spirits

a chemist at Wyeth Pharmaceuticals, got word that his employer was closing its Grafton, Vt., plant and moving its operations out of state. Eliott, who wanted to raise a family in Vermont, says he looked around for another business where he could apply his skills. Finding none, he launched one himself: Smuggler's Natch Distillery.

For Eliott's father, Ron, the timing was fortuitous. A year earlier, he'd moved from an upper-management position at the Friendly's restaurant and ice cream chain. One day Ron recalls, Jeremy approached him with what sounded like a meticulously bold idea: to make the world's best vodka.

"It was a pretty lofty goal," Ron Eliott admits, "but why not set your goals high?"

With Jeremy's chemistry background and Ron's business acumen, the pair created a business and marketing plan and started covering expenses for the \$1 million-plus they'd need to build a new distillery.

But, quickly realizing that these new investors expected to gain a controlling interest in the new company, the Eliotts opted to pursue a more economical route. They leased rather than bought a building just off Route 15 in Jeffersonville and renovated some of their distilling facility in kids, acre where they source their grain. The distiller was the Eliotts' own specialty cocktail menu.

Smuggler's Natch Distillery opened its doors in October 2000. The first batches of vodka hit the shelves early the following year. Over the next six months, Smuggler's Natch Vodka generated considerable critical acclaim. That spring, *Wine Enthusiast*



Ron Eliott

gave it a 95 out of 100 rating and named it one of the top 12 vodkas in the world.

In September 2001, Smuggler's Natch Vodka took home a double gold medal at the San Francisco World Spirits Competition—the first Vermont vodka to win that award. Also that year, the Beverage Testing Institute gave the spirit a gold star and noted it "exceptional."

Smuggler's Natch Distillery followed its vodka with the release of a rum in March 2012, a gin in June 2012, a bourbon in May 2013, a rye in December 2013 and a hopped gin in May 2014.

Today the company relies heavily on tourists coming over the pass from Howe in staying at the nearby resort of the same name. Most of the distillery's products are sold from a tasting room on Jeffersonville's Main Street, though Ron Eliott declines to say how many bottles the company produces or sells annually.

And, though some of the distilling is now done on the premises using local ingredients—as is all the blending and barrel aging—an elder Eliott says the company has no plans to bring its vodka distilling process home to Vermont. Not, he says, does that practice disqualify its spirits from being "Vermont-made" products.

"The distillation process is the easiest process. You take mash and you distill it to produce liquor," he says. "What do you do with it then? What do you blend it with? How do you market it? What does it

touch? How is it aged? That's all the craft piece of it."

What Is "Craft" Distilling, Exactly?

Nowhere is the debate over "craft" more spirited than among artisanal spirit makers themselves. At its inaugural convention held in Colorado in March, the newly formed American Craft Spirits Association defined craft distillers as those whose annual production "does not exceed 750,000 proof-gallons removed from bond." Under that federal definition, which applies a nonfinancial formula to determine how much a manufacturer's gross in-state sales, all of Vermont's distillers will likely qualify as craft distillers for years to come.

Not to note, the term "craft" is also about size (not about a philosophy of the art) which includes a business' degree of transparency about what goes into its products.

"It's a very important question, and it's a very delicate question, too," admits Jeremy Eliott, whose own company has been accused of not producing an "authentic" Vermont product. He writes that claim, contending that Smuggler's Natch Distillery has always been honest and forthcoming with consumers about what's in its products and how they're made.

"Our story has never changed," Eliott

says. "We source our grain from Idaho, where our vodka is distilled. We're not rich people. We gotta do what we gotta do."

If other Vermont craft distillers have a problem with the Eliotts' business model, they won't say so, at least not publicly. In fact, last year, Jeremy Eliott was named president of the Distilled Spirits Council of Vermont, whose membership includes 14 of the state's 16 licensed distillers.

As some observers point out, there's room enough in the Vermont market for a lot of little red approaches. Many distillers note, for example, that one of Vermont's most critically acclaimed spirits, Whistle Pig Rye, comes from a Canadian distiller. A Whistle Pig spokesperson clarifies that in April, the company received Act 180 approval to distill at its farm in Thetford. With help from master distiller Dean Dickstein, the company plans to begin distilling its own rye in July 2015.

Tagging unfavored spirits from out of state, then blending or aging them here, is "a good way for small startups to make some products before they lose the faith and lay all the eggs in one basket," says Matt Silver Distiller's Hilder. "I think it is craft. It's certainly not something we want to do, but I think it's pretty widely done."

Does it really matter to consumers where distilling happens?

"It might," says liquor commissioner Hilder. "But unless someone is a real connoisseur of the spirits and they really follow particular products, and they know a lot of the nuances of how distilling and maturing works, I don't think the average person even knows."

For other producers, such as Todd Blodde, the 12-year-old founder and owner of Caladene Spirits—whose great-great-grandfather came to Vermont from Scotland in 1817, and whose family has been producing scotch in Edinburgh since 1850—the real goal is to keep distilling local and add value to the Vermont economy.

Hilder calls his spirits operation just another way of showing support for local family farms.

"We believe in relationships," he says. "We take care of our families and we take care of the land, and the crops are good. And the products are wonderful!"

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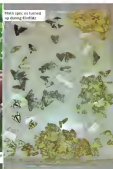
Wild Rumpus

At a recent BioBlitz, Vermont citizen scientists tracked every living thing

BY RYAN DE SEIFE



A native red-shouldered dragonfly nymph in a streamer's hand.



Many spec. are turned up during BioBlitz.

The Vermont Butterfly Survey, an ambitious cataloging of every single moth insect that flutters within the state's boundaries, was a long project stretching from 2002 to 2007. Through naturalists at Newcomb's Vermont Center for Ecosystems and the endeavor, the bulk of its lepidoptera research was accomplished by volunteer "citizen scientists" everyday people with an interest in their natural surroundings.

Of course, the 100 species of butterfly that the survey listed represent just a sliver of Vermont's fauna. Last Saturday, VCE sponsored an event designed to take stock of every living thing that flies, hops, crawls or has taken root in the state's only national park. The so-called BioBlitz, a term coined by a U.S. National Park Service naturalist during the first such event in 1996, attracted botanists, ornithologists, naturalists and about 50 citizen scientists.

VCE conservation biologist Kent McFarland, 62, was the event's lead organizer; he teamed up with Kyle Jones, an ecologist at March Mountain Rockefeller National Historical Park in Woodstock. The BioBlitz was an all-day affair, beginning at 7 a.m. with a discussion of the

park's known avian residents and ending after 10 p.m., when the day's "nothing" had concluded.

The purpose of a BioBlitz is not necessarily to discover new species, though such an occurrence would be a welcome bonus. (And it has happened: past BioBlitzes have introduced to the world a few new bees, a springtail or two, several previously unknown plants and at least one new species of the tiny froggenose, a "micro-animal" also known as the water bear.) In addition to creating as accurate a catalog as possible of an area's living inhabitants—the event's organizers aim to "make someone's list," as McFarland put it.

A morning "dragonfly walk" with Michael Rhee, an expert on the insects (and their close relatives, the damselflies), accomplished this goal humbly. Rhee, a professor emeritus at Green Mountain College, used just-eight specimens and left-behind dragonfly nymph shells to educate a small group

of volunteers about these insects. His essay-pocked vest was fairly bursting with collected specimens and analytical tools.

Preferring a twirling marsh blade dorsally and a magnifying lens, Rhee pointed out two charms of parasitic wasps that weren't making the insect's brief life any easier. Chelons also learned about the complex mechanics of dragonfly intercourses, a process that involves genital appendages called claspers, beady-tipped pedes and body deformations that would make a cosplayer's costumed confessions confound.

This dissection was for everyone, and that's the point. "You don't have to be some kind of geek with a lab jacket on, looking through microscopes," McFarland said. He described the BioBlitz as "part scientific venture, part education and part fun.... We want to show people how much biodiversity happens right in your backyard."

"Biodiversity" was the day's big

keyword, turning up as talks given by the scientists in attendance, as well as on the event's page on iNaturalist, the webpage app that many participants had downloaded in advance of the BioBlitz. The free app makes it simple to record, photograph and attach GPS data pertaining to any living species the wanderer may encounter. It's a boon to the citizen scientist, and no case of use relevant to the BioBlitz itself.

A BioBlitz can be expensive to stage, said McFarland, especially when it entails many scientists who require specialized equipment. But he pointed out that the event in Woodstock was "done as a bit of a shoestring," with the VCE and the park splitting the bill. Participants brought their own lunches and sunscreen and secured no souvenir tote bags or water bottles.

As the day progressed, the numbers on the constantly updated "species tally" climbed; by late afternoon, volunteers had made 255 observations of 123 species, including the belted kingfisher, the brown belted humbird, the rattlesnake fern and Canadian wild ginger. The tally turned the blitz into a non-competitive game—McFarland, who has now taken part in four BioBlitzes,

**WE WANT TO SHOW
PEOPLE HOW MUCH
BIODIVERSITY HAPPENS
RIGHT IN YOUR BACKYARD.**

KENT MCFARLAND



Kurt McFarland
with biology section
along with
other staff



White-flowered aster



Right: Anna (left) and Kurt (right) are
collecting a specimen



Kurt McFarland (left) and Barry Lutz

referred to it multiple times as a "scram-merger issue."

Armed with the freshly downloaded iNaturalist app and assisted by VCE biologist Sony Zuberius (Johns, with McFarland, of Vermont Public Radio's "Outdoor Radio"), I managed to make a single species, a woodpecker with a pinkish cap about four inches across. Less than three hours later, another volunteer logged in to suggest that it belonged to the *Red-bellied* genus.

Most volunteers used little besides their eyeballs, a notepad and an occasional field guide to identify species. Several were novices, ranging from elementary school kids to retirees. Mary, though, arrived with extensive knowledge. One was Zac Cota of Stratford, an avid birder and contributor to iNaturalist's database. Though he was happy to speak to a reporter, fitting butterfly and downy woodpeckers often cut him off mid-sentence.

Cota and his friend Barry Lutz were participating in their first iNaturalist. Genuinely passionate about the natural world, Cota was just as excited about the digital tools that now enhance his study. It used to be, he said, that "if you saw a bird, you'd have to call your friends [to

confirm its identity]. But now, there are things like [the birding website] eBird.com, where you can go online and look at a live stream of bird reporting to see what's in your area."

The citizen scientists do the hunting and gathering, but the identification and classification fall to the scientists on hand. As volunteers fanned out across the park, a team of naturalists stayed behind at "base camp." Armed with microscopes and dissecting tools, they studied the findings that were not immediately identifiable.

McFarland usually studies insects, and he joked that the biologists at a iNaturalist have it easy: "Most of the flora are easily identifiable!" he chuckled with mock indignation. Nor do plants have to be chased across fields or through woods. Numerous volunteers would pre-approved runs as they hunted over winged borders through the tall wildflowers.

The 555-acre Marsh-Billings-Rockefeller National Historical Park was selected as the site of the iNaturalist in part because it's known to be biologically rich, yet contains a "managed forest" that yields lumber and other products. (The park has received

certification from the international Forest Stewardship Council for its work in sustainable forestry.) Speaking about a week before the event, McFarland said that, despite the park's significant biomass presence, he expected that the blitz would turn up "a ton of stuff," he added that he would not be surprised by the discovery of new species.

McFarland described Jones, the park ecologist, as a die-hard naturalist, and Jones has the numbers to back up that claim. As of this writing, he was the No. 2 contributor to iNaturalist's Vermont Atlas of Life, having logged nearly 1,700 "research grade observations" of plants, birds, insects and other organisms.

Speaking by phone before the iNaturalist, Jones, 54, was particularly keen on the opportunity to learn more about the park's many invertebrates (Armadillos learned about resident bugs, and how to trap them for study from state entomologist Alan Graham.) Insects' food chain interconnections are particularly pronounced. A spike in the population of one type may indicate a dip in the population of another — and, pending further research, could portend major ecological change. "By finding invertebrate species," Jones

said, "it could give us some ideas about whether we need to do some more research on looking for rare species."

Jones is not the only one to observe that the real value of a iNaturalist lies in the area of data collection. From the observations made during the event, scientists can study the timing and timing of plant and animal populations, those data, in turn, can yield a greater understanding of the environmental conditions that affect their populations.

That ecological interconnectedness is at the heart of the iNaturalist, just as it was the driving force behind VCE's butterfly study. The introduction to its report calls the insects "silent messengers of environmental health."

"A lot of the work we do," McFarland said of the VCE, "we couldn't do without citizen science. We would be an army of biologists, and it would cost more than you could ever get for any grant or any fundraising. It's impossible to do this without an army." ☐

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Survival Mode

In Charlotte, a "prepper" braces for the worst

BY KATHRYN FLAUG

rolling about Scott and Helen Nearing, advocates for self-reliance who have resided in rural Vermont in the 1930s and '40s.

"That's exactly what it is," the Prepper said, gesturing to his compound. "but with a few home instances."

A "prepper" is essentially a survivalist, someone preparing, as the nickname suggests, for any emergency: the apocalyptic, massive natural disaster, the collapse of society brought on by a shortage of electricity, fuel, food or water, economic collapse or a global pandemic. Getting up for each worst-case scenario is widespread enough in modern-day America to have inspired an ongoing National Geographic Channel series called "Doomsday Preppers," which profiles examples around the nation.

Our Prepper's preoccupation with survival began some about 30 years ago. No single event or catastrophe prompted his efforts, but, though living without power for a week after a 1998 ice storm did get him thinking. He decided it made sense to be ready for natural or human-made catastrophes that might befall the country as a region. He's particularly worried about solar flares, which he believes could knock

out the electrical grid for weeks, months or even years. One British space weather scientist posited, in a 2012 commentary in the journal *Nature*, that just such a massive geomagnetic storm could wreck havoc on modern technology.

"You start thinking about 'How do you live if you've got nothing?'" the Prepper said.

So he started collecting his basic needs. Besides the where the barn came in. A few small solar panels — hidden from view — power the structure, which is entirely off the grid.

Next: water. "If you don't have water, everything else fails," he told me. So he put in solar-powered pumps that lead water to the barn from a spring-fed pond on his property. The barn even has a solar-powered hot water shower, and the Prepper has the capacity to purify a half million gallons of drinking water.

What about first aid? I asked. Not stopping at game and antiseptics, the Prepper added an Army field-train hospital kit to his stock. Food? That one's easy, he said. He has enough dehydrated food stored to feed his wife, two adult sons and three girlfriends for three years — and he has enough seeds to plant crops that could fill three or four football fields. The food stores are divided into multiple stacks, so that even if one is compromised, others will be available.

The Prepper has practiced surreptitiously scrambling from his barn to Lake



I can't tell you his name or where he lives — to do so, the Prepper told me, would compromise "OPSEC."

If, like me, you don't know what OPSEC means, the Prepper will enlighten you: "operational security."

At first I thought he was joking. Then, after two meetings, the Prepper took me into the basement of his barn in a hill in Charlotte, which is the usual poverty might look like any other barn on any other hill in any other part of that poor Charlotte County township. He led me through the shadows in the back of the basement, which you wouldn't realize existed if you didn't look carefully, and

showed me the secret door to the secret room with his secret stash of ammunition. To be exact, the room holds 100,000 rounds of ammunition. The whole OPSEC thing started to make a little more sense.

This massive ammo supply made, the Prepper is a fairly normal guy. The barn and the sleeping grass fields of his property are beautiful, but he insists he's not rich — just someone who works hard and got a good deal on some land. And sure, he has an unusual hobby.

"You've heard of the Neutropin?" he asked me, sitting on a comfortable lawn chair in the shadow of his barn, his Jack Russell terrier lounging beside us. He was



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PHOTOGRAPH BY JAMES HARRISON

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Chomping along strawbeds (let's-fishing) life keeps four beehives (sweetness) and chickens (eggs).

Rup P's barned two preppy toads, and has a couple hundred gallons of gasoline on hand. He plans to install his generator indoors, where it can't be seen or heard by guests, and pipe the exhaust underground. "Stealth mode," he said.

"The real thing would be just to not go anywhere," the Prepper said. "Lied down. Be quiet."

He gestured to his barn. "If you looked down here at night, you wouldn't even see it. And during the day, it's just a barn at the end of a field."

Stealth matters because, preparing for disaster goes beyond providing for oneself and one's family. You store your stuff, and then "you have to protect your stuff from other people," the Prepper said. A world where this off-grid compound is necessary, he reasoned, will doubtless have other, no less unexpected and dangerous.

"It's good to have a vintage paint," he explained, pointing to his capsule, where he is experimenting with bullet-proofing.

The Prepper has solar-powered walkie-talkies, with which he and other members of his compound would communicate. He speculated. He knows the exact length of his driveway, and owns a sniper rifle that can shoot a target a mile away. He's collected 20 long guns and 15 handguns.

The Prepper still has more work to do on the compound, but "if something happened, I could be ready instantly," he said.

"My wife thinks it's insane," he smiled. (Disaster struck, she'd want to take everyone in. Huh?) He has no problem turning away the unprepared.

"It's kind of laughable," he said cheerfully about his prepperdom as gourmet. "But it's not going to be funny if it happens."

It's impossible to know how many other preppers exist in Vermont. A few regular writers post in the "Vermont" subsection of the American Preppers Network online forum.

"If you're prepared for bombs, you're prepared for anything," writes one in his routine signature.

"My family and I are starting to get prepared for when TSNST [the shit hits the fan], because we are convinced it isn't a

matter of if but when," writes a Vermonter from Washington County.

A Barn apartment dweller writes that he's stored six months' worth of food — and has his eye on an AR-15.

Several mention that they keep their prepping under wraps, sometimes even concealing it from close friends and family. But it's not all weapons and paranoia. One contributor writes that Tropical Storm Irene motivated his prepping. Others discuss canning and root cellars, water purification systems and backyard chickens.

Since meeting the Prepper, I've found myself talking about him almost obsessively. When a friend mailed me recently from New York City, I passed on the address the Prepper shared about New York's food supply. The city, he claimed, has perhaps two or three days' worth of food. I told her she could come to Vermont if TSNST.

"We've just lost this ability to make it on, to do anything," mused the Prepper during our leisurely conversation.

I bluffed at that. After all, I am strawberry jam every year. I just missed that back at home. I eyed my narrow pantry shelves somberly.

My family of three wouldn't survive long on strawberry jam. Even my more useful domestic skills — I can sew a mean pillow cover and cook a tasty lasagna — rely heavily on Pinchot's butchers and Cook's Illustrated recipes. I wondered, even if we did have dehydrated meals on hand, just how desperate would I have to be to eat them?

Try as I might to stamp the Prepper during our conversation, he seemed ready for anything — almost. "Do you have dog food?" I asked idly, eyeing his terrier. He passed. There's a business opportunity he said finally: long-term storage for dog food. He scooped up his pup as I was leaving, snuggling him close. "We're not going to make you eat mice," he cooed.

When I bade farewell to the Prepper, he insisted me to get a bug-out bag (a short-term-squirrel kit) and leave it about a gun. I told him I'd consider it — and then noted that, for all his stealth mode and OPSEC, now I know where he lived. In a real emergency, I'd come bearing dog food.

Little good it would do me, I'm not the one with the guns. ☺

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IT'S KIND OF LAUGHABLE,
BUT IT'S NOT GOING TO
BE FUNNY IF IT HAPPENS.
"THE PREPPER"

Secrets in the Attic

Book review: *The Hundred-Year House*, Rebecca Makkai

BY J.T. PRICE

Yadda MacDowell. Lot of language and fervent audience, reservoirs of growth and doubt and wild energy. The music of these intent volumes evokes exclusivity and at the same time a personality equanimity, takes-all-types welcome. Where conversation is raised, a sort of clearing appears, and in that clearing individuals adapt the music of artist. Whatever comes of the artistic work, be it fame or confusion or oblivion, the places themselves retain their native air of mystery.

"What would we do without this place?" asks a scribbler toward the conclusion of Rebecca Makkai's puzzle-like second novel *The Hundred-Year House*. "What sort of world would this be, without refuge?" Laurelhild, Makkai's invented colony, is the retreat in question, nestled on a sprawling Illinois estate built by a wealthy merchant for his eternally elusive wife.

The conclusion of Makkai's novel marks its point of chronological origin. The *Hundred-Year House* slips backward by decades, playing effectively as three novellas. Each narrative roughly equal length informs the others. Stories rise to the surface. The novel moves from 1999 to 1985 to 1929 in a turn-of-the-century page, the pages long that finds an first husband Virginia Devlin surveying his "virgin land." It is tough to finish reading without turning to the first page and looking forward again.

In this volume, evocative of the gothic classic whose conventions Makkai both revisits and spooks (Wuthering Heights, Jane Eyre, Colleen Kessel), many of the secrets lie—surprise, surprise—in the attic. For a novel that appears on its face to be easy sailing, *The Hundred-Year House* offers more than a few subtle connections for the reader to complete. It also has its fair share of subterranean plot turns. "The Devlin history" one character reads, "...is one of scandal, dispossession, mystery." A momentous storm descends at a critical plot juncture. Characters decline to ask obvious questions of each other, preferring instead the convoluted misunderstandings on which cowboys have long thrived. Not everyone is who he or she claims to be.

In the novel's 1999 section, the focus tangles between a maternal plot, the closet young adult-series author Doug,

MAKKAI TREATS THE READER VIA TEXTURAL COLLAGE TO THE COLONY IN ITS HEYDAY: THE GANG ALL THERE, LIVING WILDLY, FURIOUSLY GENERATIVE, ENGAGING IN SHENANIGANS.



whose true obsession, little-known poet Edwin Perfit, was once a Laurelhild poet-in-residence, and Zella, a Marxist professor at the local college who intends to get her husband a job there by almost any means possible. The artist's colony at Laurelhild, in which Zella has a shared child, has been closed for almost 50 years. Doug and Zella, aka Zoe, have recently moved to a giant rown there to locate the premiere caused by Doug's loss than robust earnings.

The estate in its present form is watched over by Grace and Bruce, Zoe's mother and stepfather, plus a single housekeeper. When Bruce's son, Cass, and his wife, Miriam, show up, predictably complicated chaos is a less-than-pleasantable fashion. With a new engagement to Miriam—but not from his own wife—Doug kindles suspicion that he will give insight into the poet Perfit's life and eventual suicide in the locked attic. Y2K, Al Gore, the death of JFK Jr. and dad up internet loom large in the proceedings. All this makes for lively, smart comedy, a cuper tale by turns sharp and absurd.

The novel's 1985 section dissects the abusive relationship between husband Grace and her first husband, George—the father whose Zella of 1999 remembers only in glowing terms. What happened between these events and Zella's conception is an open question: How did the George who was an up-front, hard-drinking padcaster and well-married dad become the quiet, cultivated father and critic whose work was admiration in art circles? This section plays over in the vein of Daphne du Maurier's *Rebecca*. The colony has only recently shut its doors, and the estate at Laurelhild handles with full-time help.

In the somewhat shorter 1929 section, Makkai treats the reader via textual collage to the colony in its heyday: the gang all there, living wildly, furiously generative, engaged in shenanigans. Yes, two of the residents harbor a doomed love for each other ("If there were no wall, if there were no cloth, she'd be painting the same air he is dancing in"). And yes, Eddie Perfit, the young poet ("The published two collections at Princeton, and

everyone's talking about him") is feeling pretty blue about life. And, right, the entire colony is under threat of extinction, as its benefactor Gamaliel Devlin, aka "Gaming," will soon arrive to shut down the place.

And yet, not this cheap how art has come into being—under threat of extinction? Dependent on the artist's presence at any place on a day instead of somewhere else? How quickly might a fall reuniting with the fragility of ambition—an artist celebrated one decade, forgotten the next—drive a questioner toward madness? Area's business ties all that we have in the end, our reservoirs of individual understanding?

In her last in full employment for her husband, Zella of 1999 uses it eagerly Doug-shaped hole. "We there much distance between reading for someone and learning him," she wonders.

"Listen, Grace," pleads a confidant in 1985 on behalf of a recently arrived cook whose culinary skills have something to be desired. "It has always been a place for stories."

"It's an anytime," says the author of a novel called *Jack in the Woods* in 1929, "for people who think they're fiction."

Makkai, who summers at Fern Lake in Loveland, is a graduate of the colony. She lived long periods of English, but one of the names "Gammaliel" is almost certainly pulled from Gamaliel Painter, whose generosity fostered in the history of Middlebury College.

Whatever an artist's colony is or might be, whatever provokes for human empathy such a locale invites, Makkai has crafted a stir of echoes, a saga of wretched love and restless creativity. If a true sense of Laurelhild as a place, a lived-in house, remains curiously absent from the novel (think Gertrude Stein's phrase "no there there"), it is not for lack of compelling dynamics among the generation squaring cost.

"Yes," muses a printer named Zella in 1929. "We're awfully lucky to do what we do."

INFO

The Hundred-Year House by Rebecca Makkai, 320 pages, \$26.95. Makkai reads from the book on Sunday, July 27, 8:30 to 10 p.m., at Nightline Gallery in Rochester, N.Y.

Cheeky With Chekhov

Theater review: *Vanya and Sonia and Masha and Spike*, Weston Playhouse

BY ALEX BROWN



Left to right: Susan Blakeslee (Sonia), Steven Haskins (Vanya) and Jennifer White (Masha)

At last Thursday's preview performance, Weston Playhouse audience members eguished Durning's delight in Christopher Durang's *Vanya and Sonia and Masha and Spike* with loud, long laughter and a few spontaneous outbursts of applause. There's no question this play can top an audience's craving for comedy.

Vanya won the 2013 Tony Award for best play, which is a rare honor for a comedy. Weston offers its Vermont premiere with an illustrious Equity cast and a polished production, smoothly directed with brisk comic pacing by Steve Stettler.

In present-day Bucks County, Vanya and Sonia are living a pretty close approximation of their namesakes in Chekhov's *Uncle Vanya*, which is to say, squandering their lives as caretakers, bickering with each other and frooling on small crumbs of self-pity. Brother and adopted sister tended their now-deceased parents through a long old age while their mother Masha strived off to achieve financial, if not artistic, success by starring in a series of trashy popular films. Vanya and Sonia have never left the family home, stuck in time and with the mores their theatrical parents bequeathed on them.

When Masha arrives for a visit with a stuffy, staid boyfriend two decades

younger, she sets in motion the only two events Durning needs to tell his story. First, there's to be a costume party in the neighborhood, and Masha has brought outfits for Vanya and Sonia; they will accompany her. *Snow White* as two of the bachelors. Second, Masha has decided it's time to sell the house now that her Hollywood star is setting. She's paid the mortgage and expenses all these years, and, if she pulls the plug, Vanya and Sonia will have to grow up very fast and very late.

These characters and their problems aren't much of anything, but Durning sprinkles on his special *See What I Did There* magic to play with parallels to Chekhov's oeuvre. Durning is well known for his ability to blend realism and absurdism in just the right, humorous doses. His plays are intoxicating concoctions through the laughs depend on the audience surrendering to his oddball estimates.

In *Vanya*, we watch people taking stock of their lives and finding them wanting. Chekhov noted that even as all his plays, Durning tests the resonance of superimposing Chekhovian references on contemporary problems. Whether this technique elevates bland, depressed characters into archetypes or cuts self-absorbed people down to size is for the viewer to decide.

During his and he did not intend a parody of Chekhov, but it's hard to know what else to call these good-natured superimpositions. When Sonia notes that wild turkeys are cheap enough to fall out of trees while sleeping, she settles on the parallel to her own gloomy life and proclaims, "I'm a wild turkey!" It's meant to evoke the riled Nina of *The Seagull* lamenting in sullen misery, "I'm a seagull!"

The play is a *Spotter's Guide* to the great Russian dramatist. Much of the dialogue, character, plot points and setting has some basis in Chekhov and can spark theatrical connections. But enjoying the play by so means requires familiarity with his work; the comedy will thunder along regardless.

Durning can be subtle — Vanya wants to be Doc, not Grumpy, if he has to wear a dwarf costume, Chekhov had a doctor in nearly all his plays — but he is clearly interested in showing that what we consider about changes with the times,

while complaining while complaining.

David Bennett, as Vanya, and Jennifer White, as Sonia, have to carry the most complex comic load, proving that dreary people leading futile lives are both funny and fascinating. Bennett's nostril — and his scolded, ever-squinted eyebrows — make Vanya sympathetic but never pathetic. White was equally at home in Sonia's pit of despondency and in a triumphant moment when she avenges the spotlight from Masha.

As Masha, Susan Blakeslee embodies Durning's mildest extremes of caricature. Blakeslee's approach is broad and big, reaching a peak as she and Sonia decide a duo to see who can cry harder over her mother.

Brendon Davis gives boyfriend Spike a hilarious combination of nervous tics and athletic gestures of confidence. Chas thrust out, he can tip-trail statements with self-satisfied thigh slips, then quads interludes chattering his teeth. Davis turns a striptease into both an

examination of the character's mental basis and a triumphant display of his vocal physical vitality, and he's so funny we love him for it.

Deanna Bonny embodies Cassandra, the soothingly clearing lady, with polished, powerful dance moves. Her soft through speeches stuffed with Durning's three competing tropes: theatrical quotations, nonverbal laugh bait and hints that a poisonous truth is finally about to emerge. Bonny lets it all slide through like quicksilver, then grins and flourishes to seal the deal.

The set, designed by Howard C. Jones, is an imaginative recreation of a comfortable country buck porch. Soaring above the stage is the tree line of a roof's gable end, supported by two pillars of textured rock. Lookdowns, a stairwell and suggestions of walls appear as delicate, freestanding elements. Jones captures Durning's blend of realism and fantasy by making the space thoroughly familiar yet deeply alienated.

Critics aggregate: Whether it trends or recedes comes down to the generosity of the artist. In *Vanya and Sonia and Masha and Spike*, Durning reduces Chekhov's Solush characters to fudger ones who are only there to put on a show. Durning wants to entertain, Chekhov wanted to show human frailty with wit instead of pithos. Both goals are worthy. See your interpretation for Chekhov — Weston is presenting *Uncle Vanya* later in the season — and see Durning for laughs. **D**

Contact alex@sevendaysvt.com

INFO

Vanya and Sonia and Masha and Spike by Christopher Durang, directed by Steve Stettler. Produced by Weston Playhouse. Tickets: \$15-\$45. Running time: 1h 30m. www.westonplayhouse.org

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For the Love of the Game

Tilt Classic Arcade and Ale House combines farm-to-table food with a fun fair for grown-ups BY ALICE LEVITT

Ever since the legendary Baskade opened its original location in Brooklyn in 2004, many members of Generation X have dreamed of owning their own adult arcade.

But 36-year-old neurocardiologist Joshua Nickerson is far from typical. Traveling the country, he often found himself at adult arcades such as Ground Kontrol Classic Arcade in Portland, Ore., and Revere Arcade Bar in Austin, Tex. — where he saw the model was working. And the gastrocrazy, 16-year gamer with a day job at Fletcher Allen Health Care wanted in.

Nickerson and partner Thom Dodge opened Tilt Classic Arcade and Ale House in South Burlington, adjacent to Peluso 9 Cinema, on July 1. Dodge, a restaurateur most recently of Pittsburgh Public House, explains that the pair wasn't satisfied with serving drinks with a side of pinball. "The biggest difference is that none of the other [bar arcades] serve food of any note," he says.

Tilt breaks that pattern: Dodge and chef Thom Corrado have crafted one of Vermont's most accessible gastropubs. And, while the food is designed to appeal to nostalgic gamers and late-night restaurant-industry crowd alike, the ingredients are almost universally local, organic and GMO-free.

How do they strike that balance? Dodge says he prices most items higher than chain restaurants do, but on par with or even cheaper than most nearby local eat spots. "Occasionally we get someone who says the prices are too high, but they're probably people who eat in different locations than fun-to-table locations," he says.

Dodge admits that he expressed himself less diplomatically recently when a



party complained about the size of the hard-to-source GMO-free wings. "I told them, 'When you [blacked] eat and buy and give their lives for us, that's what they look like,'" he says. When the diner

persisted in finding the wings too small, Dodge told them, it's good humor. "All right. We'll go to the hormone factory." Of course, Dodge won't be looking to source from factory farms anytime

soon, any more than Nickerson would quit his day job at the hospital for Tilt. "My goal is [Dodge] when we started was 'The best place to have me is there [at Fletcher Allen] for me to be making money for this stuff,'" Nickerson says. "I'm not going to change careers — I want to 20 years of school for this!"

Tilt's usually rich story can't be told in words alone. Welcome to an anatomy of Vermont's unique new business model.

The Game Master

Arcade culture was in its prime in the 1970s and early '80s, and Tilt's selection of arcade classics reflects that era. The establishment's newest game is 1994 driving game *Cruis'n USA*. Michal Nickerson ranges from 1979's party warden *Dodge* to new Stern Michal games with themes such as *Teen, AC/DC* and *Metallica*.

Essentially, Dodge and Nickerson are running a hands-on museum, populated by technical relics that need to be kept in working order. Even newer pinball games can prove problematic. "South Park's got a lot of moving parts," says Dodge of the 1998 machine. "You give them to swallow the balls and not give them back."

Roger Luke Bleed, a software engineer with a passion for living games. One of the business' first Facebook fans, Bleed regularly comes in before opening hours to repair or upgrade the outmoded technology: replace power packs and LCD screens, and fix sticky buttons. Dodge, too, has learned some basics such as changing oil packs and replacing motherboards.

Occasionally these repairs need to happen during service. On one recent night, the *Street Fighter II* machine was down. On another, Bleed could be seen fiddling with the controls of the *Lord of the Rings* pinball machine, its complex guts of wires played almost invisible.

LOVE OF THE GAME: 40-41

INFO

Tilt Classic Arcade and Ale House: 37 Fagots Drive, South Burlington 802-332-0202. Local.com. This fun-filled tournament will take place on Friday July 20 at 6 p.m. in Bldg 1000.

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SIDEdishes

BY HANNAH PALMER SOHN & ALICE LEVITT

Taking Flight

NEW LAVA LETS RESTAURANTS SERVE SEVERAL TASTING SIZE PORTIONS. Last week, Gov. Peter Shumlin stopped by Burlington's restaurants for a tour to sign Vermont Senate Bill S. 299 into law. It allows Vermont restaurants to pour "flights" of beer, wine and spirits—sample size portions, poured several at a time, that give patrons the opportunity to taste beers, wines and spirits for comparison purposes. Previously, brewery

tasting rooms and other second-class permit holders could offer flights, but the practice was illegal at restaurants until July 12.

In an email, Shumlin—who caught flak for his beer community last year for glibly comparing craft beer to Gucci and praising his preferred Budweiser—touted the law as improving access to some of the world's most-tasteful liquids. "Vermont makes the best beers in the world, literally...There are also



Gov. Peter Shumlin at the Portland Left Landing.

wineries and lighter producers hoping to introduce their high-quality brews to

BY FWS

Essex Junction

ESSEX CULINARY RESORT & SPA LAUNCHES NEW DINING CONCEPT

Last week, the **ESSEX CULINARY RESORT & SPA** began a soft opening of its latest restaurant, **JUNCTION**, which will celebrate its grand opening on August 1. The new restaurant replaces *Antone*, which quietly closed early this year.

According to director of culinary operations **DANIEL TIGHE**, the previous restaurant was more formal than he—and many guests—wanted. The smaller *Junction* is a reaction to that, providing a relaxed fine dining experience that maintains dining at the house of a chef friend in its personalized service. "For me it was about just putting out very high end food in a really casual, casual environment," Calley says. "It's Vermont, so it's OK to wear blue jeans and eat a five-course dinner."

Calley and co. spent the spring overhauling renovations of the space. The back wall is now covered in reclaimed wood from Vermont barns. A new fireplace will keep diners warm in the cold months—as will the open kitchen.

Once the centerpiece of *Antone* as part of a formal seating chart table, that table in the dining kitchen will be the site of all the food prep at *Junction*. Another, nearby kitchen is devoted to feeding guests at the more casual Tavern, which Calley says has become more casually consistent since the change.

While the Tavern can turn out smoky smoked beef, grilled steak with lobster tails and braised lamb shank for a crowd, *Junction* seats only 12 at a time. The small size allows for an increasingly personalized meal.

"We visit each table and discuss custom menus, allergies or whatever people want. It's just really to be able to explore the food and what our thought process is on the dish," Calley explains.

"We" refers to *Junction*'s chef de cuisine, **MICHAEL CLARKE**, who runs the kitchen from Wednesday through Sunday, and the resort's executive chef, **ALEXANDER**, who takes the reins Sunday through Tuesday. Calley fills in when necessary.



ESSEX CULINARY RESORT & SPA

Clarke and Calley are in charge of wine pairings. When they visit each table, they are happy to suggest glasses to order for the \$50 three-course menu. For the \$10 five-course dinner, they concierge a set wine flight to match each night's dishes.

Junction's cuisine follows a similar template to the ultra-modern fare at *Antone*. With two new innovative creations, food cooked sous vide is more prominent than ever. Calley says Clarke is "putting his best foot" on the iron griddle, which freezes any food that touches it. And Clarke knows a thing or two about using an exploding eye—and palate—to craft creative bites. In 2010, he represented the U.S. in the elite international competition the Bocuse d'Or.

Dishes at Junction change daily. Besides the chef's overflowing creativity, the changing menu reflects the current crop, drawn not only from Vermont farms such as **WATERBURY FARM**, **WINDMILL COTTAGE FARM** and **ROCKY HILL FARM** but also from the expanding harvest at the resort itself.

The kitchen garden that Calley has long nurtured provides herbs and veggies. For three years, he's used eggs laid by chickens situated nearby. Ten more will soon move in, making 10 hens whose sole job is to provide guests with eggs.

Diners can enjoy that one of *Fletcher River*'s wagna cows is on its way from Springfield to Essex, part of an ongoing relationship with the farm. Calley says an all-wagna dinner is in the works. Calley may add pigs to the on-site livestock.

With a new restaurant and an expanding firm, "Vermont's culinary resort" is living up to its name.

—A.L.

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BY TULLIO VIGORE

Love of the Game 47-53



Top (clockwise): Adrienne Nicholson, Jeff and Thom Dodge

while customers played just him to play The Addison Family pinball machines.

Burger Time

When Nicholson trademarked the name Tilt three years ago, his vision for the business' food was limited to mazzarella sticks and chicken wings. But he knew that he needed an experienced restaurateur to lead him. Fortunately, one of his colleagues was Dodge's wife, who introduced the two.

The result is a menu that includes mazzarella sticks and chicken wings but reflects a cuisine take on those pub staples. For the fresh-cheese treat, Maplebrook Farm Cheddar mazzarella is blended with cheddar and served in garlicky shreds. The wings come from Pennsylvania GMO-free supplier Murray's Chicks, the only company Dodge could find to supply the chicken in such bulk. They're hot bathed in a sugar espresso-Bourbon barbecue sauce. "I don't really cook anymore," says

Dodge. "It's all [chef Thomas Corrado] taking my ideas and putting them into a practical application." Corrado is a Hingham Public House and Gold Tavern veteran who also happens to be a Middlebury geography grad—and a vegan.

Corrado says much of Tilt's bill of fare consists of dishes he wishes he saw in more pub menus. Vegan plates include a balanced chili menu sweetened with Gibsons Cider and paired with a equally round of cornbread cut in a Pac-Man shape. If those are three items on the menu that the chef can eat, the others being a veggie totosita and hummus infused with Fiddlershead Brewing IPA.

Among nonvegan options, Corrado says he'd like to add more entrees, such as the meatless fillet he recently introduced. But the breakfast fix among diners is, probably, the burger.

Tilt's signature burger is made with Vermont Family Farm beef and topped with such 3-year-old Middlebury Farms cheddar and a single onion ring ("The

one ring," Nicholson says, pointing out the reference to *The Lord of the Rings*). Vermont Family Farm also provides the pork for a patty that's paired with 5 Kites Vermont

Smoke and Cure bacon and a blue on-blue combo of fancy Bayley Hazen Blue cheese and sweet blackberry shallot jam.

The Game of the Week is Corrado's chance to get more adventurous. The menu recently featured a Duck Hunt sloppy joe, and this week, there's an alpaca burger made with a patty from Perkinsville's Cue Cud-Nac Farm. "I would love to serve goat, too," he says.

When the menu need is done, diners can get an excursion: sweet finish Tilt serves scoops from Island Homemade Ice Cream floating in Boston's Best Beer: Boston's Ginger Beer, Gibsons Cider and oatmeal or chocolate stout.

Tapper

Craft beer is one thing, but Tilt's 24 tap list is attracting a fan base of its own. Blackboards posted behind the bar give equal station to the revolving drink and game lists.

Recently, Tilt's tap list has leaned on brews from local luminaries such as Lost Nation Brewing, Zara Gravity Craft Brewery and Rock Art Brewery. But the selection is far from dogmatically local, with cult favorites such as Dogfish Head Craft Brewed Ale, Squeet Brewery and Peak Organic Brewing.

Cue wasn't restricted to hipster beers, either. It's not uncommon to see a Polar Blue Ribbon or Bad Light rating in one of the game's cup holders while someone tries their hand at *Bad Dudes*.

The crafted list allows Nicholson to let loose with his admittedly dorky taste for something often overlooked: The Golden Atland, named for the newly arrived 1989 Sega game *Golden Axe*, consists of

orange juice mixed with Green Mountain Breweries vodka and garnished with a carved grin of bacon. The Hula-bun, made with Backus's

Ginger Beer and habanero-infused vodka, burns just like the fiery "sarge" move in the

Street Fighter series.

Most nights find more women than men sitting at Tilt's bar—many of them, Dodge says, enjoying a drink and a nice, quiet dinner while their husbands let the children. "It's like adult babysitting," he says of the crowd. No wonder drinks account for 68 percent of the business' revenue so far.

Tech Romancer

Tilt's late night food and drink options, available until 2 a.m. on weekends, have quickly attracted a restaurant-industry crowd. Dodge says he's working on an industry night, and is negotiating with craft companies to bring downtown Burlingtonians in and from Tilt so they can enjoy the drinks and games safely.

Ultimately, Tilt is about wholesome fun—for proof, just look at the pair of ladies challenging each other to a game of *Mortal Kombat*, the forgoesomething rediscovering the joys of *Robotron* or the parents introducing their kids to a relic from their childhoods. And, yes that *Robotron* player is 69-year-old Dodge, who currently holds the record on Tilt's machine.

Nicholson and Dodge agree that the greatest part of seeing their idea come to fruition is watching customers' faces light up as they see the two-story room, laden with pieces of their past. "It's great happiness—for us, too. For me, too," says Dodge. "It gets better when I come in here almost every day. It's exciting." ☐

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Love and Hand-Rolled Noodles



Seasoned Traveler:
Ping Wang's Green Mountain Chinese

BY HANNAH PALMER EGAN

In October 2008, Ping Wang worked at the also restaurant in Chongqing, China, at the edge of Southwest Province. John Brian was in town on holiday from his teaching gig elsewhere in the country, playing mahjong with a group that included Wang's sister. The sister thought Wang and Brian would make a good match. "She called up Ping," Brian recalls, "and said, 'You have to meet this guy.' [Ping] came down and we toured the mountains and rivers." Brian says, "I was certain I decided to move to Chongqing."

Wang and Brian married in March 2009 after a whirlwind courtship. Five years later, they live in Rochester, VT. Their restaurant, Ping Wang's Green Mountain Chinese, occupies the clubhouse of the White River Golf Club.

One recent afternoon, Brian — a 77-year-old former school-day Maine wrestling coach and a USA 74-kilo — brings two half-loaves to my table. (The beers, my husband, Dan, and I will have, beautifully complement spicy Southern food.)

Brian wanders to the entryway and calls, "Ping! I'm an elegant host." "These people want to meet you?"

He turns back to Dan and me. "Her city is famous for two things: spicy food and beautiful women."

Wang enters, wearing black capris and an apron. Her dark hair is pulled into a ponytail. She says she's 55 but looks a decade younger. Wang speaks broken, heavily accented English, and her wide smile often a warm welcome. Brian translates as they tell their story.

The couple moved to Vermont in 2002 after three years in Chongqing. Brian is from Pennsylvania, but his daughter teaches kindergarten in Rochester. He says Wang "always wanted to travel," and, after they met, "she also really wanted education." When she met Brian, Wang, she had worked in restaurants in Shanghai. Guying and Chongqing for more than 20 years, but dreamed of opening her own place.

Moving to the States forced the issue.

"I couldn't find food for me," she recalls. "I thought, Maybe I need a restaurant."

Brian recounts their first statewide meal, at a diner. "It was scanning the menu for something that would work for her," he says. Obviously, he went with a plate of house fries, which Wang ate after dousing them with nearly a whole bottle of Tabasco sauce. "Like lots of spice!" she says with a laugh.

In Rochester, the couple leased the first floor of the golf clubhouse. The restaurant was out of commission, but it offered a cozy living space with a roving, well-equipped commercial kitchen. A small bar and dining room overlook the nine-hole course, its prime greens separated by rows of stately white pines. The pair set up shop in late 2003 and opened the restaurant in February 2004.

Tabasco is their bread and butter. "We're not designed in a restaurant," Brian explains. "We're a take-out place that also has seating. There is a difference."

Still, he sends the bar — wine and beer in bottles and cans — while Wang carries food

to a handful of long, rectangular tables. Guests eat from paper plates with disposable chopsticks.

Brian says he helped Wang tailor the menu to American tastes, but the food is pure Chinese, a mix of traditional dishes and Wang's own creations. "The cooks the same way here as they did in China," Brian says. "That's what people like about it. It's not American Chinese food... It's Chinese Chinese food."

Spicy food is known for its peppery bite, but Wang prepares orders on a spice scale of 1 to 10. Though Dan and I choose a 2 to appease his sensitive tongue, our meal still packs a respectable punch.

Once we order, Wang gets busy in the kitchen. Scents of garlic and ginger waft from behind the swaying kitchen door, and our hosts bring paper cups, soapy spring rolls stuffed with cabbage, carrot, and bits of pork. Her dumplings' skins come blistered to a brittle crackle. Long beef skewers, marinated in sweet teriyaki sauce, are so tender that you scarcely have to chew them — though doing so anticipates layers of delicate spice.

"People understand better like on one I've ever encountered in my life," Brian says. "She brings out the food and you're like, 'This is too much, I can't eat this.' Then, before you know it, it's gone."

Wang brings two bowls of broth, an one of which she uses for, pork-wrapped dumplings are bubbling, steam rises (it's time), another holds a swirl of rice vermicelli, sparkling beads of oil of eggs onto a red ring around the bowl's edge, broken by flecks of garlic, ginger, scallion and chives.

"You like?" Wang asks.

We nod eagerly, shoving noodles and dumplings into our mouths with chopsticks and shamelessly slurping the soup.

She beams. "I'm really happy when I'm cooking," Wang says. "I like making food that's good for the body," she looks on for another moment, then returns to her work.

Brian explains that his wife calls on generations of Chinese culinary wisdom and love to create healthful, big-picture meals.

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food

She also makes her own noodles. "In China, everybody knows how to make noodles," Wang says later. "When you're cooking, you want to make everything yourself."

She says she finds spices and specialty ingredients at Wu Asian Market & Eatery in Burlington.

When Brian mentions her knife, Wang laughs. "You want me my knife?" she asks.

Well, live to use it. She dashes into the kitchen and returns seconds later with a massive cleaver. "I use this knife!"

That brings more laughter, and Wang returns to finish our meal. I join her, watching her work the huge, bloody butcher knife her wrist to control the action, the seeds scattering, chicken and ginger to the knife, sending them all into my left.



Wang moves quickly, efficiently almost dancing through the space. She looks tiny beneath the enormous stone hood, but at home working over a stainless-steel table amid towers of take-out containers stacked into wall shelves. At the back of the room, deep boxes form a desk bar, above these hang gleaming ladles, spatulas, spoons and tongs.

It's a one-woman show. "I do everything," Wang says. "Clean [the] kitchen, wash the dishes. The dishes."

"We have just one wok," Brian says later. "Everything's made from scratch, [but] she can move pretty fast when we get busy." On a busy night he says, his wife personally prepares up to 70 dishes.

Wang fins off the rest of our food — chewy, bread-cut, chow mein noodles tossed in brown gravy with bright, beautiful vegetables, and Blackstone-style peanut chicken swimming in a dark, sticky sauce with whole peanuts, scallions and plenty of ginger.

Brian brings a plastic container of cucumber salad, steeped in rice vinegar with red onion, scallion and cilantro and skinned with chili oil. "Trust this stuff like it's an orgasm," he advises, handing me extra for good measure.

Wang smiles, silent behind the bar,

where she's passed to wash her hands. "You like?" she asks again, drying her hands with a towel.

Again we nod, mouths full of food. After all that cooking, she's barely broken a sweat, though. Dan is starting to perspire from the peppers.

"This place is going to turn into a mall-house," Brian says, winking at the parking lot (it's with golfers for a 3-5 PM free on weekdays), he says, the cash registers around 1 pm, golf or no golf.

As if on cue, the phone rings. "Chicken and peanut? Yeah," Brian says into the receiver. "Pencil? Golf has And cucumber salad? That's OK, we'll make the chicken and when you come and get it, you can decide."

He hangs up. "Peng, Rick wants gang,

but first, the evening shift begins. A few older men wander in — players to check their starting hole, some just to drink at the bar.

Wang heads for the kitchen as the golfers take the field, the sun blazing from a burned, cloud-dappled sky. The faraway blue pine groves in the distance, fading into the steep, emerald hills of the Green Mountain National Forest.

Rick arrives and greets Wang warmly as she delivers his food. Brian cracks him a beer. Callers linger, and the place feels like a living room.

Our meal ends with a huge chocolate chip cookie. "Peng wanted to give you each a cookie as a gift," Brian says, "to thank you for coming in."

"Wow! I say 'She didn't have to!'" He won't let me finish. "She loves to do that," he says, "to give away little free things."

Brian says Wang came up with the recipe after seeing similar cookies at the store. "She saw the price and was like, 'I can make these!'" She never made chocolate chip cookies in her life before she came here.

The cookies are six for \$6. Softer right and crisper, chewy, buttery and fudgy all at once. "The owner of the golf club is addicted to these cookies," Brian says. "He has to eat at least two a day!"

It's wise to take advantage. Wang has a son and granddaughter back in China, and, though the couple is happy here, Brian says they'll leave eventually. "Ultimately, her future isn't here," he says. "It's over in China where her family is. One day she'll have accomplished what her goal is, and then it'll be time to go back."

Will he go with her? "Of course! I really look forward to that," Brian says. "I'm engaged to marry into a wonderful family."

Contact: hannah@vermontpost.com

INFO

Peng Wang's Green Mountain Chopsticks
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Word on the Street

On March 6, 2007, a car bomb exploded on Al-Mutanabbi Street in Baghdad, killing 30 people and wounding more than 300. Along with the human victims, thousands of books were destroyed. The center of the city's literary and intellectual community, the street's bookstores and outdoor bookstalls took a tremendous hit. Thousands of miles away, San Francisco poet and bookseller Rita Keenan decided to take action, founding the Al-Mutanabbi Street Project. To date, the ever-evolving art and literary project features the anthology *Al-Mutanabbi Street Starts Here*, and handmade books and literary broadsides by more than 400 international artists.

BEAU BEAUSOLEL

Friday, July 25, 7:30 p.m., at Hayburn Theatre
Cleveland College in Plainfield, N.J. Info:
454-8331; go2beau.com



JUL 25 | WORDS

There's something haunting about Mitchell's songs. In a good way. It's expressed with virtuosic ability. The Vermont-based, Brooklyn-based singer-songwriter takes an unconventional approach to her craft. A compelling storyteller, she writes what Pitchfork describes as "absorbing narratives that pull the emotional rug out from under the listener." Flawless lyrics and pared-down vocals inform a repertoire that ranges from personal to political to her folk opera, *Hadestown*. Accompanied by her longtime collaborator, Michael Chorney, Mitchell takes the stage with a variety program that draws material from everything she's learned.

JUL 24 | MUSIC

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NEW THIS WEEK:



July 23, 2014: The Ave. Irish patches of flowers pick out from behind the crows at City Market's parking lot, and Bonnie J. Clark tends them all. The Burlington resident has been cultivating the people's colorful gardens for the past 27 years.

IN CASE YOU MISSED IT:



JULY 16, 2014: Young show performers take the stage around Vermont during *Young Artist's* annual Big Top Tour. Multitasking performer Eva Sollberger caught up with them in Essex Junction and learned a lot more for the day.



JULY 10, 2014: On Friday July 4, 10 *Iron Americans* became *Iron Americans* in a ceremony at Burlington's Essex Union Historical Museum. Eva Sollberger talked with them about their journey to the land of the Free and the home of the brave.



JULY 12, 2014: From quays to industrial no-man's-land to memorial land to the future, Middlebury Hill in Essex has seen a lot of things over the past 100 years. The latest annual *Backfire* event, held weekend celebrated the area's past and future.

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GRASSHOPPER

BRIDGE CLUB: Sat. 9:00-12:00

Health & Fitness

MOUNTAIN STYLE AND RIDE: Sat. 9:00-12:00

ALPINE: Sat. 9:00-12:00

Arts

FEEL GOOD, ELIZABETH: ALL ABOUT THE SUN AND SOLAR ENERGY: Sat. 10:00-11:00. Join us to learn about solar energy and how it can be used in your home. A lunch follows. *Elizabethton Library* 10:00-11:00. Free. Info: 802-253-1000

LUNCH FORKIDS AND TEENS: Sat. 10:00-11:00

THE LANCHESTER SUMMER MEAL PROGRAM: Sat. 10:00-11:00

MEET ROCKY FROM THE PARADISE PRINCE: Sat. 10:00-11:00

WAGGLE TAILGATE PLAYERS: Sat. 10:00-11:00. Meet the players of the Mountain Community Players. *Elizabethton Library* 10:00-11:00. Free. Info: 802-253-1000

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OLYMPIA BENJAMIN: Times from the local singer-songwriter make for family-friendly fun at the Summer 2014 Music Series. *Madison Park* 8:00-9:00. Free. Info: 802-253-1000

MAIL: The Queerball band brings a new twist to the Mountain Summer Concert Series. *Sumner County* 8:00-9:00. Free. Info: 802-253-1000

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LISA HENRIKSEN: The designer and builder who's all about it. *Leitchfield* 8:00-9:00. Free. Info: 802-253-1000

PAUL WOOD: The engineer who's all about it. *Leitchfield* 8:00-9:00. Free. Info: 802-253-1000

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BY
 DIMITRIOS
 KAMBOURIS AND
 TONY GILBERT
 20 JUNE: P. 46
 and the first of the new
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 panel 23
 "You're not
 after him,"
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meditation

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The Nth Power

Power Trip

Catching up with the Nth Power's Nikki Glaspie

BY K.C. WHITLEY

The Nth Power has Vermont roots in guitar/soul/rock: Nick Cosentino, an eight-time state champ, and might not exist were it not for another Vermont export, Jennifer Hartswick. But the band rose in New Orleans and its neighborhood in acclaimed drummer Nikki Glaspie, who also plays as Ivan Neville's Dumpstaphunk. Glaspie had come off a five-year run as Beyoncé's drummer when she joined up with Cosentino in 2012, then the guitarist for the Jennifer Hartswick Band. Glaspie is on a gig with the JHB at the New Orleans Jazz & Heritage Festival and brought along her pals Nigel Thill on vocals and keys and Nate Edgar on bass. By the end of the show, they knew they were on to something.

The fourNs — Nikki, Nick, Nigel and Nate, hence the Nth Power — soon rounded out their explosive, multicultural funk with the addition of West African percussionist Weede Bransah

of Touhah Krewé. Now touring behind a recently released debut EP, *Basic Movement* (J&R), the band will head-line the Maple Grove music festival this Saturday, July 26, in Cabot.

Assigning the band to a single genre is restricting, but, in the jazz tradition, the Nth Power are clearly grounded in funk, jazz and soul. When these five individuals play together, their collective musical force field has the power to uplift and transform. While Glaspie is the bandleader, she's quick to credit Cosentino, the front man and one of the finest young jazz guitarists ever to call Vermont home, with helping to define the band's sound.

"Nick is a genius," Glaspie says in a recent phone interview from the road

while touring with Dumpstaphunk. "He destroys the guitar, and his voice is like an angel."

She adds that Edgar is the "what ladies" who have no idea what's cooking; she says of her talented broom, "I'm as blessed and honored to be in this band."

As one of the most in-demand drummers today, Glaspie can play any style of music, but she claims funk as her foundation and first love. That's evident in the band's lo-fi funk groove.

"My mission is to have funk recognized worldwide," she says. "Without funk, there'd be no disco, no hip-hop. What I like to show is versatility. I'm a funk musician who can play other styles and keep it funky."

Glaspie grew up in Maryland and North Carolina in a religious family. She says she soaked up gospel in church. By age 8, she was a recognized talent and became the church's drummer, playing alongside her mother as keyboardist.

Glaspie moved to Boston in 2008 to study at the Berklee College of Music and soon made a name for herself at Wilby's Café, a jazz club. There she proved herself and formed lasting relationships with musicians including

CarLo Green, Dave Puczyński, Steve Radio and Meshell Ndegeocello, among others.

"That's where everything started for me, pretty much where I learned everything," Glaspie says of her tenure in Boston.

She credits her time with perfectionist Beyoncé for learning the skills and work ethic it takes to manage a band successfully. Everyone in the Nth Power has a role, but Glaspie welcomes her as the leader.

"You can delegate certain things, but you're still got to make sure they're done properly," she explains. "I do things right."

Glaspie's positive energy and upbeat attitude are infectious. When asked how she stays so strong, she replies, "I don't have a choice. I've decided this is how I'm going to be. You can get sucked into a vortex, or you can decide to be the light in the world. I dispel negative energy with positive." Glaspie says, "That's how I recharge, by playing the music I love with the people I love."

That's evident to anyone who experiences the Nth Power's buoyant fusion of funk, jazz, gospel and soul. Their music flows from one genre to another, without a significant rise or fall, into a harmonious sound that's imaginative, passionate and funky. Listening to the music, you get a sense that it's never quite the same as they've played it before. This is original live music.

"There's a great spiritual all around us, we're in touch with that," Glaspie says. "We all believe in different things, but we all believe in something that's more important than the physical realm."

Metaphysical in many ways, the Nth Power understand they're still bound to the same earthly plane as the rest of us. But something of the divine just might pass through their minds in the crowd, and perhaps spark some good through the power of their groove.

"There are so many horrible things going on in the world," Glaspie says. "If you focus on that, it'll tell you, you lose faith in mankind. We're trying to restore faith. That's our only hope." ☐

INFO

The Nth Power plays Saturday, July 26, at the Maple Grove Music Festival in Cabot. Tickets are \$40. For more info, visit www.maplegrovefestival.org.

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SEE PAGE 9



WED. 23

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AMERICAN PLAYBOYS BURLINGTON HEARTS
Smothers in the House 8 p.m. free

BRACKENRIDGE 8 p.m. free
[Burtonville] 10 p.m. \$10

JP 5 PLUS Pub Club with Dave 7 p.m. free. Karaoke with Mickey 10 p.m. free

JUNIPER Bay Vibe Cocktail, Jaded Juice 8:30 p.m.

LOUIS 5-8/10/11-8 6:30 p.m. Jaded Juice 10:30 p.m. [Downtown] 10 p.m. free

MAMMATION PIZZA & PUB Open-House with Amy Layne 10 p.m. free

METAR 3 VT Comedy Club Presents What a Joke! Comedy Open-House (comedy) 7 p.m. free. American Anonymous with Orinick Blue (comedy) 10 p.m. \$10/\$15

RADIO RAGE Lounge Dance 8:30 p.m. free. Late 8:30 p.m. [Downtown] 10 p.m. \$10/\$15

RED SQUARE OpenHouse! Free (comedy) 7 p.m. free. Jaded Juice 10:30 p.m. free

THE BERRY FRANKIE (Burtonville) Josh Taylor's Acoustic Soul Night 8 p.m. \$5-10 donations

ZEN LOUNGE Comedy with 6/10 King Michael Powers 10 p.m. free

chittenden county

BACKSTAGE PUB Talent Show/ETW Danceoffs 8 p.m. \$10

IRISH & SCOTCH BALLROOM The 10th Series (Irish ball) 8:30 p.m. \$10/\$15 Ad.

THE MOOREY HOUSE Devil on the Walls (rock) 8:30 p.m. \$10/\$15

ON TAP BAR & GRILL Music Jam with the Celtic Gang 7 p.m. free

NEBIE Soul Rock & Roll Revue (Rock Music Heavy) 10 p.m. \$10/\$15

barre/westpeter

RAMBLER Multicore David (Rock) 9 p.m. donations

NORTH BRACKENRIDGE Parties Free (Rock) 4:30 p.m. free

THE BERRY FRANKIE (Burtonville) Cuban Jam with Jay Diaz Live! (Rock) Alex Clements and Kris Threlkoff 8:30 p.m. \$10/\$15 Ad.

SWEET MELISSA'S 8:30 p.m. [Downtown] 10 p.m. \$10/\$15

SWEET MELISSA'S 8:30 p.m. [Downtown] 10 p.m. \$10/\$15

STONE/STONK 8:30 p.m. free

stone/westpeter

THE RED KINGS 30 p.m. [Downtown] 10:30 p.m. donations

MOOREY PLACE Louie Gato & Friends (comedy) 7:30 p.m. free

PRELAP/STONK & LOUNGE Live Night 1 p.m. free

middlebury area

CITY LIMITS Karaoke 10 p.m. free

THE BERRY FRANKIE (Burtonville) 8:30 p.m. free

THE PARKED PIR CO. Drive Music 7 p.m. free

northwest kingdom

OUTSIDE VERMONT

HOMELIFE Open-House 10 p.m. free

SLURBOLLY'S Do You Want to Be A Slut? 10 p.m. free

burlington

BACKSTAGE PUB OpenHouse! Free (comedy) 8:30 p.m. free

FRIDAY 10 5-10/11-8/12-10/13-10/14-10/15-10/16-10/17-10/18-10/19-10/20-10/21-10/22-10/23-10/24-10/25-10/26-10/27-10/28-10/29-10/30-10/31-11/1-11/2-11/3-11/4-11/5-11/6-11/7-11/8-11/9-11/10-11/11-11/12-11/13-11/14-11/15-11/16-11/17-11/18-11/19-11/20-11/21-11/22-11/23-11/24-11/25-11/26-11/27-11/28-11/29-11/30-12/1-12/2-12/3-12/4-12/5-12/6-12/7-12/8-12/9-12/10-12/11-12/12-12/13-12/14-12/15-12/16-12/17-12/18-12/19-12/20-12/21-12/22-12/23-12/24-12/25-12/26-12/27-12/28-12/29-12/30-12/31-1/1-1/2-1/3-1/4-1/5-1/6-1/7-1/8-1/9-1/10-1/11-1/12-1/13-1/14-1/15-1/16-1/17-1/18-1/19-1/20-1/21-1/22-1/23-1/24-1/25-1/26-1/27-1/28-1/29-1/30-1/31-2/1-2/2-2/3-2/4-2/5-2/6-2/7-2/8-2/9-2/10-2/11-2/12-2/13-2/14-2/15-2/16-2/17-2/18-2/19-2/20-2/21-2/22-2/23-2/24-2/25-2/26-2/27-2/28-2/29-2/30-2/31-3/1-3/2-3/3-3/4-3/5-3/6-3/7-3/8-3/9-3/10-3/11-3/12-3/13-3/14-3/15-3/16-3/17-3/18-3/19-3/20-3/21-3/22-3/23-3/24-3/25-3/26-3/27-3/28-3/29-3/30-3/31-4/1-4/2-4/3-4/4-4/5-4/6-4/7-4/8-4/9-4/10-4/11-4/12-4/13-4/14-4/15-4/16-4/17-4/18-4/19-4/20-4/21-4/22-4/23-4/24-4/25-4/26-4/27-4/28-4/29-4/30-4/31-5/1-5/2-5/3-5/4-5/5-5/6-5/7-5/8-5/9-5/10-5/11-5/12-5/13-5/14-5/15-5/16-5/17-5/18-5/19-5/20-5/21-5/22-5/23-5/24-5/25-5/26-5/27-5/28-5/29-5/30-5/31-6/1-6/2-6/3-6/4-6/5-6/6-6/7-6/8-6/9-6/10-6/11-6/12-6/13-6/14-6/15-6/16-6/17-6/18-6/19-6/20-6/21-6/22-6/23-6/24-6/25-6/26-6/27-6/28-6/29-6/30-6/31-7/1-7/2-7/3-7/4-7/5-7/6-7/7-7/8-7/9-7/10-7/11-7/12-7/13-7/14-7/15-7/16-7/17-7/18-7/19-7/20-7/21-7/22-7/23-7/24-7/25-7/26-7/27-7/28-7/29-7/30-7/31-8/1-8/2-8/3-8/4-8/5-8/6-8/7-8/8-8/9-8/10-8/11-8/12-8/13-8/14-8/15-8/16-8/17-8/18-8/19-8/20-8/21-8/22-8/23-8/24-8/25-8/26-8/27-8/28-8/29-8/30-8/31-9/1-9/2-9/3-9/4-9/5-9/6-9/7-9/8-9/9-9/10-9/11-9/12-9/13-9/14-9/15-9/16-9/17-9/18-9/19-9/20-9/21-9/22-9/23-9/24-9/25-9/26-9/27-9/28-9/29-9/30-9/31-10/1-10/2-10/3-10/4-10/5-10/6-10/7-10/8-10/9-10/10-10/11-10/12-10/13-10/14-10/15-10/16-10/17-10/18-10/19-10/20-10/21-10/22-10/23-10/24-10/25-10/26-10/27-10/28-10/29-10/30-10/31-11/1-11/2-11/3-11/4-11/5-11/6-11/7-11/8-11/9-11/10-11/11-11/12-11/13-11/14-11/15-11/16-11/17-11/18-11/19-11/20-11/21-11/22-11/23-11/24-11/25-11/26-11/27-11/28-11/29-11/30-12/1-12/2-12/3-12/4-12/5-12/6-12/7-12/8-12/9-12/10-12/11-12/12-12/13-12/14-12/15-12/16-12/17-12/18-12/19-12/20-12/21-12/22-12/23-12/24-12/25-12/26-12/27-12/28-12/29-12/30-12/31-1/1-1/2-1/3-1/4-1/5-1/6-1/7-1/8-1/9-1/10-1/11-1/12-1/13-1/14-1/15-1/16-1/17-1/18-1/19-1/20-1/21-1/22-1/23-1/24-1/25-1/26-1/27-1/28-1/29-1/30-1/31-2/1-2/2-2/3-2/4-2/5-2/6-2/7-2/8-2/9-2/10-2/11-2/12-2/13-2/14-2/15-2/16-2/17-2/18-2/19-2/20-2/21-2/22-2/23-2/24-2/25-2/26-2/27-2/28-2/29-2/30-2/31-3/1-3/2-3/3-3/4-3/5-3/6-3/7-3/8-3/9-3/10-3/11-3/12-3/13-3/14-3/15-3/16-3/17-3/18-3/19-3/20-3/21-3/22-3/23-3/24-3/25-3/26-3/27-3/28-3/29-3/30-3/31-4/1-4/2-4/3-4/4-4/5-4/6-4/7-4/8-4/9-4/10-4/11-4/12-4/13-4/14-4/15-4/16-4/17-4/18-4/19-4/20-4/21-4/22-4/23-4/24-4/25-4/26-4/27-4/28-4/29-4/30-4/31-5/1-5/2-5/3-5/4-5/5-5/6-5/7-5/8-5/9-5/10-5/11-5/12-5/13-5/14-5/15-5/16-5/17-5/18-5/19-5/20-5/21-5/22-5/23-5/24-5/25-5/26-5/27-5/28-5/29-5/30-5/31-6/1-6/2-6/3-6/4-6/5-6/6-6/7-6/8-6/9-6/10-6/11-6/12-6/13-6/14-6/15-6/16-6/17-6/18-6/19-6/20-6/21-6/22-6/23-6/24-6/25-6/26-6/27-6/28-6/29-6/30-6/31-7/1-7/2-7/3-7/4-7/5-7/6-7/7-7/8-7/9-7/10-7/11-7/12-7/13-7/14-7/15-7/16-7/17-7/18-7/19-7/20-7/21-7/22-7/23-7/24-7/25-7/26-7/27-7/28-7/29-7/30-7/31-8/1-8/2-8/3-8/4-8/5-8/6-8/7-8/8-8/9-8/10-8/11-8/12-8/13-8/14-8/15-8/16-8/17-8/18-8/19-8/20-8/21-8/22-8/23-8/24-8/25-8/26-8/27-8/28-8/29-8/30-8/31-9/1-9/2-9/3-9/4-9/5-9/6-9/7-9/8-9/9-9/10-9/11-9/12-9/13-9/14-9/15-9/16-9/17-9/18-9/19-9/20-9/21-9/22-9/23-9/24-9/25-9/26-9/27-9/28-9/29-9/30-9/31-10/1-10/2-10/3-10/4-10/5-10/6-10/7-10/8-10/9-10/10-10/11-10/12-10/13-10/14-10/15-10/16-10/17-10/18-10/19-10/20-10/21-10/22-10/23-10/24-10/25-10/26-10/27-10/28-10/29-10/30-10/31-11/1-11/2-11/3-11/4-11/5-11/6-11/7-11/8-11/9-11/10-11/11-11/12-11/13-11/14-11/15-11/16-11/17-11/18-11/19-11/20-11/21-11/22-11/23-11/24-11/25-11/26-11/27-11/28-11/29-11/30-12/1-12/2-12/3-12/4-12/5-12/6-12/7-12/8-12/9-12/10-12/11-12/12-12/13-12/14-12/15-12/16-12/17-12/18-12/19-12/20-12/21-12/22-12/23-12/24-12/25-12/26-12/27-12/28-12/29-12/30-12/31-1/1-1/2-1/3-1/4-1/5-1/6-1/7-1/8-1/9-1/10-1/11-1/12-1/13-1/14-1/15-1/16-1/17-1/18-1/19-1/20-1/21-1/22-1/23-1/24-1/25-1/26-1/27-1/28-1/29-1/30-1/31-2/1-2/2-2/3-2/4-2/5-2/6-2/7-2/8-2/9-2/10-2/11-2/12-2/13-2/14-2/15-2/16-2/17-2/18-2/19-2/20-2/21-2/22-2/23-2/24-2/25-2/26-2/27-2/28-2/29-2/30-2/31-3/1-3/2-3/3-3/4-3/5-3/6-3/7-3/8-3/9-3/10-3/11-3/12-3/13-3/14-3/15-3/16-3/17-3/18-3/19-3/20-3/21-3/22-3/23-3/24-3/25-3/26-3/27-3/28-3/29-3/30-3/31-4/1-4/2-4/3-4/4-4/5-4/6-4/7-4/8-4/9-4/10-4/11-4/12-4/13-4/14-4/15-4/16-4/17-4/18-4/19-4/20-4/21-4/22-4/23-4/24-4/25-4/26-4/27-4/28-4/29-4/30-4/31-5/1-5/2-5/3-5/4-5/5-5/6-5/7-5/8-5/9-5/10-5/11-5/12-5/13-5/14-5/15-5/16-5/17-5/18-5/19-5/20-5/21-5/22-5/23-5/24-5/25-5/26-5/27-5/28-5/29-5/30-5/31-6/1-6/2-6/3-6/4-6/5-6/6-6/7-6/8-6/9-6/10-6/11-6/12-6/13-6/14-6/15-6/16-6/17-6/18-6/19-6/20-6/21-6/22-6/23-6/24-6/25-6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SOUND**bites**

CONTINUED FROM PAGE 63



The Gentlemen

Two, this is the last Gentlemen recording to feature Keplan's vocals pre-group transition.

Three, and on a not unrelated note, as *seventeen* was brought in to bolster high harmonies, the record features the first songs written by the newest Gentlemen. My has always been a great songwriter, but it's interesting to hear how well she meshes with a group that's had an established style for more than a decade.

See and hear for yourself when the band plays its first gig with the full lineup in the Burlington area at Wisconsin's Monkey House this Thursday, July 24, with the *seventeen* and Montreal's *SLUG MARRY*.

BiteTorrent

A few weeks back, I gushed about the new EP from the *seventeen*, a collaboration of *seventeen* (he of local hip-hop trailblazers the Armat) and producer *seventeen*. That EP won't be out until August, but you can see the duo live at Nectar's in Burlington on Tuesday, July 29. And I strongly urge you to attend. Simply put, *seventeen* is reaching a new level in his rapping career — and he was already strong Vermont's best.

In tribute: hard rock, *seventeen* leads a crew of local acts at Nectar's this Saturday, July 30, in celebration of

Rolling Stones' front man Mick Jagger's birthday. The show is billed as Jagg 04, which tickles my inner 13-year-old to no end. Jagger is 104 years young.

To a fair tribute note, local blues-punker *seventeen* never *seventeen* pays homage to one of his idols, the recently deceased *seventeen*, with a *seventeen* jam at the Rusty Nail in Stowe, also this Saturday.

Last but not least, *seventeen* are playing *seventeen* in South Burlington this Wednesday, July 28. This information is brought to you without commentary by BRD&R, Aqua Net and the year 1964. ☺



Charles Lazzari

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PHOTO: J. LEMAITRE (ELECTRO-INDIE)

What's in a Name? Taking cues from the likes of Daft Punk, Phoenix and Deadmau5, Norwegian duo **LOUANGE** meld an array of sounds, both organic and electronic, into a complex but instantly accessible and catchy style of electro-indie music. Their debut *102 Friendly Rounds*, now a sleeper hit internationally, and the duo is reportedly hard at work on a much-anticipated follow-up. In the meantime, catch them at Signal Kitchen in Burlington this Friday, July 28, with **ARIES** and Burlington's **WINDMILL**.

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10pm-12am

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10pm-12am

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NEO SOUND 1000 Range (Mon-Tue)
10pm-12am. **THE PRODIGAL** 10pm-12am
10pm-12am

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NEO SOUND 1000 Range (Wed-Thurs)
10pm-12am. **THE PRODIGAL** 10pm-12am
10pm-12am

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10pm-12am

NEARLY AVAILABLE: ALL NIGHT

outside vermont

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10pm-12am

SUN.27

burlington

NEO SOUND 1000 Range and the
Bella Square (Tues-Thurs) 10pm-12am
NEO SOUND 1000 Range (Tues-Thurs)
10pm-12am. **THE PRODIGAL** 10pm-12am
10pm-12am

NEO SOUND 1000 Range and the
Bella Square (Sat-Sun) 10pm-12am
NEO SOUND 1000 Range (Sat-Sun)
10pm-12am. **THE PRODIGAL** 10pm-12am
10pm-12am

NEO SOUND 1000 Range and the
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NEO SOUND 1000 Range (Sun-Mon)
10pm-12am. **THE PRODIGAL** 10pm-12am
10pm-12am

NEARLY AVAILABLE: ALL NIGHT

NEO SOUND 1000 Range and the
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NEO SOUND 1000 Range (Tues-Thurs)
10pm-12am. **THE PRODIGAL** 10pm-12am
10pm-12am

chittenden county

NEO SOUND 1000 Range and the
Bella Square (Sat-Sun) 10pm-12am
NEO SOUND 1000 Range (Sat-Sun)
10pm-12am. **THE PRODIGAL** 10pm-12am
10pm-12am

stowe/mannings area

NEO SOUND 1000 Range and the
Bella Square (Sun-Mon) 10pm-12am
NEO SOUND 1000 Range (Sun-Mon)
10pm-12am. **THE PRODIGAL** 10pm-12am
10pm-12am

MON.28

burlington

NEO SOUND 1000 Range and the
Bella Square (Tues-Thurs) 10pm-12am
NEO SOUND 1000 Range (Tues-Thurs)
10pm-12am. **THE PRODIGAL** 10pm-12am
10pm-12am

NEO SOUND 1000 Range and the
Bella Square (Sat-Sun) 10pm-12am
NEO SOUND 1000 Range (Sat-Sun)
10pm-12am. **THE PRODIGAL** 10pm-12am
10pm-12am

NEO SOUND 1000 Range and the
Bella Square (Sun-Mon) 10pm-12am
NEO SOUND 1000 Range (Sun-Mon)
10pm-12am. **THE PRODIGAL** 10pm-12am
10pm-12am

chittenden county

NEO SOUND 1000 Range and the
Bella Square (Tues-Thurs) 10pm-12am
NEO SOUND 1000 Range (Tues-Thurs)
10pm-12am. **THE PRODIGAL** 10pm-12am
10pm-12am

stowe/mannings area

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TUE.29

burlington

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10pm-12am

10.23.14 10:27 AM

REVIEW *this*Crazy Beige,
Tornadoic Beige

[SELF-RELEASED TO DIGITAL DOWNLOADS]

Every now and then, even the most avant-garde local music fan runs into a band they probably should have caught years ago and, when they finally do, can't believe they've missed for so long. For that reason, such is the case with Middlebury's *Crazybeige*. Over the years I've noticed the name around—it is a pretty cool band name, after all—but for whatever reason, our paths never crossed. Then, until they released their latest record, *Tornadoic Beige*. The band's fifth

album is a cleverly conceived and expertly executed work that meshes an array of sounds and influences, from vintage rock to punk to psychedelia to country and beyond. And it makes me wonder how the hell I've overlooked *Crazybeige* for this long.

Album opener "Demon Moon" is built around a Middle Eastern-style riff that works as Dick D's version of "Mushroom" but the songs trended unbridled, 2000-punk high jinks. It's difficult to pinpoint any specific influences as any of the songs on *Tornadoic Beige*, which is a credit to the band's technical ability and compositional ingenuity. But "Demon Moon" somehow evokes both the ethereal rock of Blue Oyster Cult and the mugged, gleeful splashes of Fogel Ronda, without sounding derivative of either. Not bad.

"Mental Pains" begins as a biting, scathing number that pays homage to the untethered folk of the 1960s and songwriters such as Phil Ochs—and probably that Dylan dad, too. But it quickly builds into something else entirely as a skittering wave of psychedelic sounds fills in and out of the speakers. It culminates in a minor

progression that shades songwriter David Byrne's scorching lyrics in a sinister glow.

Following that out, *Crazybeige* gets rowdy on "A Bottle of Whiskey Late," a rollicking 2000-punk number that Gifs Ragone (aka himself) would have been psyched to pen.

Crazybeige showcases uncommon versatility with "33996," a song whose numerous shifting movements swirl it both primal and strange folk, which shouldn't work, yet somehow does.

"All COW Now" is a pretty country-rock ballad that seems to take cues from the Byrds, but washes Klopfer's Glen Hillman-style melody in ghostly atmospheres. It's beautiful and evocative, but the cost is steep as it slowly fades into "Midwest Road Rage," which shatters the serenity with blaring punk, bringing *Tornadoic Beige* to a bristling, thrilling conclusion.

Crazybeige can play the Montreux House that Saturday, July 26, before touring the Midwest. *Tornadoic Beige* is available at iTunes and Amazon.

DAN HOLLIES

READ THIS PAGE WITH A LARVA READER TO UNLOCK

Black Rabbit,
Lipstick and Dynamite

[SELF-RELEASED TO DIGITAL DOWNLOADS]

On their 2013 self-titled debut EP, Burlington's Black Rabbit a band a glimpse of the band they might become. Through a mix of detritus in moments, the break first, using recording suggested a budding promise within the sounds of lo-fi and indie. The band's debut, *Lipstick and Dynamite*, the second released. *Lipstick and Dynamite*, the second released. *Lipstick and Dynamite*, the second released. *Lipstick and Dynamite*, the second released.

As on their first record, *Black Rabbit* remains rooted in 1970s punk and bands such as the Ramones and New York Dolls. But on their latest, they use the sonic sounds of these bands merely as a launching point to explore new avenues. The result is a self-released and markedly captured album that finds Black Rabbit beginning to truly grow a unique identity.

In particular, their new *More* (which is a previously unseen single) The easy conclusion of this disaffected crowd is compelling and infectious. On

opener "Black Cat," he starts with quiet menace over an insistent, punk groove. This eventually snowballs into a proggy, psych-rock breakdown that comes out of left field yet is not too jarring.

"Tornado" continues around an efficient guitar riff that sounds like an outside from the Striker's Jim Tenet—and that's a good thing. The song itself has more in common with Saylor than a Pines, especially in the end-response section between the choruses.

"Mark My Words" may be the most biting few minutes of music you'll hear from a local band this year. It's followed by the equally aggressive "Rejected," on which Debbie Scramo sings her husband's name with puppy-beat-black backing vocals.

Lipstick and Dynamite mostly improves on its predecessor in production. While Black Rabbit's debut had a degree of lo-fi charm, Robert DeStefano's Ryan Cohen masterfully reveals the knobs and faders that time, ensuring the band with greater fidelity without losing any of its grit or punch. Nowhere is that more evident than on the album's last two cuts, "The Incomer" and "Gavage." It's particularly the spiky, tilted closing track



assails the ears with a torrent of guitar crunch and thundering drums—the latter courtesy of drummer Mark Towner, whose performance is understated but wildly effective throughout.

Towner has once left the group and was replaced by the excellent Jane Norrell, of Dead Night and the Shady Berry reworks. Given Black's aptitude for punk recovery—not to mention her general ebullience—we might assume the replacement found on *Lipstick and Dynamite* only the beginning for Black Rabbit. Stay tuned.

Lipstick and Dynamite by Black Rabbit is available at BlackRabbitVox.com. Black Rabbit plays the Montreux House this Thursday, July 26, as part of the Gifs Ragone Vermont showcase.

DAN HOLLIES

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'Morning Life Eggs' by Cynthia Fisher King

Water Ways

Green Mountain Watercolor Exhibition,
Big Red Barn Gallery at Lareau Farm

The Green Mountain Watercolor Exhibition, on view this month at the capacious Big Red Barn at Lareau Farm in Wethersfield, includes nearly 90 paintings by 66 artists. Each week pressed the master of parties — master watercolorists Jonathan Beckwith of Burlington and Lisa Porter Beach of Water — as well as a jure of awards, Berkeley painter and esteemed judge Robert O'Brien. Then there was a judge of awards, Anne Caribon of Cheshire, and a curator of the show, Gary Eckhart of Warren. Eckhart also happens to be president of the Valley Arts Foundation, which mounted this exhibit.

And, oh, the awards. There are a whopping 12 of them, from the expected "Best in Show" (\$500) to an assurance of prizes to varying monetary amounts (\$150 to \$180) named for their donor. Along with all those artists — roughly two-thirds of them from Vermont — the

and barn displays exemplary works by the jurors, the curator and guest artist Harold Alsdorf of Fairfax.

Despite the skill evident in his brother, highly detailed paintings, Alsdorf

exhibit, now in its third year. And to think it all started because, three years ago, someone didn't show up.

"We had an artist cancel at the Valley arts fest [Vermont Festival of the Arts, the area's annual event in August], so I called a few of my artist friends and put together a spontaneous show," explains Eckhart. "It was really popular — people came from across Vermont to see it." This sparked the idea that watercolor has its fans. Why not give them more?

The state has no dearth of artists

here helped to fill part of the organization's mission to promote "the awareness and appreciation of watercolor" to both its membership and the public. The VWS is a newcomer compared with the august American Watercolor Society, founded in 1856 and even with that West Coast upstart, the National Watercolor Society, which began life in 1920 as the California Water Color Society. Watercolor painters, and admirers, have been at it a long time.

To be sure, plenty of national, regional and local art groups embrace other mediums, but watercolorists appear to be unusually well organized. Perhaps that reflects the discipline and forthright such painters must bring to the blank page. Creating a range, fast-drying pigment into recognizable images — water paint compositions we recognize as "fine art" — is no small feat.

And so, the Green Mountain Watercolor Exhibition offers a visual feast and much to admire: landscapes, still lifes, human and animal portraits, botanicals and abstractions. The styles vary dramatically, from nearly photographic works to gauzy scenes that exploit the medium's essence: water. Some works are playful or whimsical, others somber or mysterious, some are riotously colorful, others the palest pastel. Even if you think you don't love watercolor, this show is impressive, at the very least, of the medium's possibilities.

What did the judges love? This year's Best in Show, by Colorado artist Cynthia Brabbenberg, is a large-scale still life titled "Mocha Life Espresso." The counterpane in the image is

CORRALLING A RUNNY, FAST-DRYING PIGMENT INTO RECOGNIZABLE IMAGES — NEVER MIND COMPOSITIONS WE RECOGNIZE AS "FINE ART" — IS NO SMALL FEAT.

did not qualify for official entry in the competition. That's because he uses a reproductive pen, Eckhart notes, to make his signature black-ink outlines. And the sole criterion for this exhibition was rigorously pure: "The medium had to remain water-soluble after it dries," Eckhart says.

Clearly, a great deal of thought, organization and effort went into this

who specializes in the medium, the Vermont Watercolor Society, founded in 1995, boasts more than 240 members, according to its website. Its own annual exhibits



'Sunset' by Gary Pearson by Gary Pearson

SCAN THIS PAGE
WITH THE LAYAR APP
TO WATCH MOVIE TRAILERS.
SEE PAGE 9

Life Itself ★★★★★

Matries of the ages: How were the pyramids engineered? What became of Amelia Earhart? Did Roger Ebert and Gene Siskel really hate each other? Among the many reasons to celebrate that Steve James (Jeep James) adapted Ebert's 2011 memoir as he did and precisely when he did — the film *critic* passed away last year — is that the answer to that question is finally revealed. Like much of this movie, the truth proves surprising, complicated and more than a little moving.

Like a procession of Klugeans, I learned there was such a thing as a film critic by watching "Blink Twice." The show debuted in 1995, the year Ebert became the first movie reviewer to win a Pulitzer. Across from him sat a man with the moustache and a terrible hairdo.

The program was a revelation. For once it's possible to get paid to tell people about money — and an retirement. That was it. My plans for a career in the world of high finance went out the window.

I suspect *Life itself* will appeal to two completely different audiences: people for whom these wildly made-up scenarios were role models, and people who simply enjoyed their role on the weekend's new

titles. We follow Ebert's odyssey from editor of his Illinois college paper and his years as a hard-drinking newspaper man, to the *Chicago Sun-Times* through his joining of Alcoholics Anonymous and on to pay culture business.

The discs talking heads comprise a what's who of movie royalty. Arnold Schwarzenegger lists his career to Ebert's champagne of his work *Twins*, *Werner Herzog*, and *Martin Scorsese*; the latter teases up recounting how *Sideways* and *Ebert* not only discovered him but saved him from color addictions and depression.

Many scenes were shot during one of Ebert's last hospitalizations, and a number offer a glimpse—indeed, rest on the arms "for treatment." Ebert wanted Jones include everything in the documentary, even the grueling insurance procedures he underwent to clear his throat during his cancer treatment. "This is not only my life," Ebert reminded the director in an email.

I'm leaving out a lot, because I want to get to the best part. The film tells two really great love stories. At 84, Elbert met his life mate, Chase, an African American civil rights lawyer. We come to understand the degree to which she opened up to her extended family transformed and reshaped him. Today she's guardian of the suburbs that houses our



SCOTTISH MIRAGE James' efforts are well rewarded: of the three pictures, it seems to score a Pollack — not to mention more than \$1 million per year — for going to the movies.

customers. Kheer's life's work by providing a home for new voices.

The other low story brings us back to Sakai (who deserves a heap of his own). Jesus nearly devotes much of his movie to the relationship between the rivals. Footage of the pair snarking, designing and nearly coming to blows in their early TV days is borderline shocking. Yet, they really did hate each other.

Until they didn't. Over time the two became famous, influential and blowingly rich — earning \$1 million per season at the show's peak. Even more improbably, they became friends. Sidak's widow recalls that he kept his tropical home rather a secret.

because he didn't want to worry his kids, and Jonas drives home the devastation of the unexpected 1999 loss for Eliot, who vowed that, should anything like that happen to him, he'd hate nothing.

Sally: something did, and as we have *Life Inside* One can debate Ebert's impact on the movie industry. A case can be made that he and *Siskel* let the barbarians through the gates, that they sat on their thumbs as Hollywood dumbed things down irreversibly. What's undeniable though, is that Ebert took criticism where nobody had taken it before. This film reminded me how much I miss watching him do that.

SICILIAN

Begin Again ★★★★★

For Irish writer-dancer John Cuneen, Gaeil was the charm. The 1996 musical drama had the lowest concept possible: Two strapping singer-songwriters meet in Dublin and fall in love. Yet the film's success, combined with the intimacy and conveying a chemistry of stars Glen Hansard and Markéta Irglová, earned it Grammy and Oscar nods and a passionate audience.

New Jersey contends with Big Apple, weather seasonally tagged musical shows that takes place in a bigger city than New York and features bigger stars playing bigger personalities with bigger (or at least more obvious) problems. The soundtrack, by New York-born frontman Gregg Alexander and others, is also "bigger" in the sense of more radio-friendly. The result is another charming film, and certainly a more down-to-earth, believable one than most Hollywood flicks set in the music industry. But the downscale magic that made *Once* appeal is gone.

The story begins with a dreadful meeting. At a diva bar's open mic, Don (Mark Ruffalo) winks at Grace (Keri Kung'itile) who's about to perform one of her own compositions. He hears the next North Jones in her following performance, but he's the only one.

Dave's opinion matters, though, because as we soon learn in *Flashbacks*, he's a producer and founder of a well-received



label. Now dressed, alcohol-soaked and barely tolerated by his successful business partner (Mae Jeff), he sees the unknown English songstress' talent as a last chance to turn his career around.

It sounds like a show-biz melodrama premise from Hollywood's glory days. But when we catch up with Giamatti, we learn that she's no dewy-faced star waiting to be born. Rather, she's already had an odd taste of fame via her muscled ex (Adam Levine) who dumped her after he got his big break. Heartbroken, she declares herself done with the whole mess.

Of course that interview has been reinforced by his enthusiasm, the pair is soon recording as silver-length drama – not in the media, but outside on the streets of “the beautiful, but almost forgotten mass of a city” in Dan’s words.

Garfield's recording is a good stand-in for a mouse film, but Carney tends to break up the performances into high-energy montages, rather than letting them play out in real time. Moreover, while Knightley sounds good backed by a lush string section, she also sounds processed, as does the "industrial" score.

Ruffalo Again's charm comes less from these not-terribly-both praised performances than from the dramatic ones. Ruffalo makes the following line Du Monde by dint of sheer energy, and Knefelisy doesn't snicker or slump on her character's dark moodiness. Helen Burdell of *True Grit* shines as Dolly's sister-in-law daughter, though the script tallies her with a backpedal character arc. Aud Larrus delivers a nuanced, reasonably even sympathetic performance as a freshly minted pop star taking advantage of the north.

Right again is reminiscent of the kind of "niche" romantic comedies Hollywood seldom makes anymore: come along a reprise of Gary the film in *Rounder Men* in the music industry. It's set in a plausible world of driven professionals, a romantic comedy-spy with sentimental overtones on how things should be (Dix and Dietz discuss the primal power of pop while sharing their music libraries), and it keeps you guessing about how the story will end.

Carey has crafted a glaucous production that lacks the rough edges and unruly, hypoxic effect of his breakthrough last August. *Agnes* captures the dreary mood of summer without wallowing in the audience's intelligence. It's full with a taut, tough-of-fiber

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Queen of the Damned of the Ages
Here to Train Your Dragon 2
Jenny Hays
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palace9.com

Wednesday 23 — *Thursday 24*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 25 — *Thursday 26*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 26 — *Thursday 27*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 27 — *Thursday 28*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 28 — *Thursday 29*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 29 — *Thursday 30*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
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PARAMOUNT TWIN CINEMA

100 Main Street, Middlebury 302.443.0000
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PLACES Five Cinemas 18

100 Main Street, Middlebury 302.443.0000
placesfive.com

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100 Main Street, Middlebury 302.443.0000
thesaviortheater.com

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Queen of the Damned of the Ages
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SUNSET DRIVE-IN THEATRE

100 Main Street, Middlebury 302.443.0000
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THE SHOE HORN

100 Main Street, Middlebury 302.443.0000
the shoe horn.com

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thesaviortheater.com

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Tomb Raider

Friday 29 — *Thursday 30*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 30 — *Thursday 31*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 31 — *Thursday 1*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 1 — *Thursday 2*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 2 — *Thursday 3*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 3 — *Thursday 4*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 4 — *Thursday 5*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 5 — *Thursday 6*
Queen of the Damned of the Ages
Queen of the Damned of the Ages
Here to Train Your Dragon 2
Planes: Fire & Rescue
Tomb Raider

Friday 6 — *Thursday 7*
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UVM researchers are conducting a study looking at eating behaviors, sugar and brain function.

We are looking for volunteers ages 10 to 16 who have a weight problem.

Study is three visits and includes a physical exam, blood work and brain MRI scan. Up to \$100 in compensation.

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Curse, Follies Again

After a camera was found secretly recording in the women's locker room at a fitness gym in Southak, Mass., police examined the video and released a photo of the man in the room because it shows the man setting up the hidden camera. (Associated Press)

A burglar who stole two cash registers and three phones, two from a pub in Accrington, England, watched the items in his car. When he returned to the pub for more, two thieves snatched his car. Authorities used surveillance video at the parking lot showed the burglar, identified as David Douglas Groves, 41, with a "look of confusion" when he found the items missing. Police arrested Groves and the two thieves, whose they also identified from surveillance video (Ottawa Accrington Observer)

Sex Is Its Own Punishment

British authorities said an 18-year-old man and a 16-year-old woman died after falling from a sixth-floor balcony where they were observed "indulging." Police Inspector Simon Carne-Brown said the students were attending a party in London, and resident of a neighboring apartment building witnessed them "trying to have sex" (BBC News)

No Sex Is Its Own Punishment

The four World Cup teams that banned their players from having sex during the

tournament — Russia, Russia and Argentina, Chile and Mexico — all made early exits from the competition, according to the news outlet Quartz. Players on champion Germany's team were allowed to have sex. Brazil allowed players to have sex but no "homosexual" sex, while Costa Rica and players could have sex but "not all night" (Quartz News)

Second-Amendment Follies

Geoffrey Henk, 64, a vendor at a gun show in Bloomington, Ill., accidentally shot a 28-year-old woman in the leg while demonstrating a gun and a concealed-carry rifle holster. Henk told police he thought the gun was unloaded. (Associated Press)

Gene Kelly reported that a 104-year-old woman still lived through the wall of his home in Wyandotte, Okla., but the ceiling and damaged another wall. Ottawa County sheriff's investigation and the 14.5-by-13.5-inch shell came from a historic artillery cannon fired at a gun show three miles away (Pittsburg, Kan. KRMH-TV)

Police in Albuquerque, N.M., charged John Rose, 41, with child endangerment after he left his loaded 22 pistol with his 11-year-old daughter to protect herself while he went to get a tattoo. (Albuquerque Journal)

A woman unloading groceries with her mother in Dallas Springs, Ariz., was shot in the stomach by a 22-caliber rifle

THE FOUR WORLD CUP TEAMS THAT BANNED THEIR PLAYERS FROM HAVING SEX DURING THE TOURNAMENT ALL MADE EARLY EXITS FROM THE COMPETITION.

hidden in the backseat of her station wagon that accidentally fired. Police and the victim's husband had stolen the rifle during a home burglary earlier that day. (Phoenix's AZCentral.com)

A 24-year-old woman who said she cleaned the butt end of a shotgun on the floor during a family dispute "to make a point" accidentally shot herself in the face, according to police in Fremont Township, Mich. (Michigan's MLive.com)

No-Fun City

New York City police are cracking down on on-road sexual activity, police the hot performers who flip, swim pool and pole dance using subway riders on trains. Police made more than 240 arrests in the first six months of 2014, compared with fewer than 40 during the same time a year ago. (Associated Press)

No-Fun Country

Bus riders in Winnipeg, Manitoba, who play a musical instrument, sing or

have musical performances on a city bus risk a \$100 fine, according to a new transit bylaw approved by the city's executive policy committee. (CBC News)

Lawmakers in Mississauga, Ontario, voted to limit the height of clotheslines to 3 meters. This new bylaw stems from a complaint by Steve and Joanne DeVos, who called "standards" of places of more than 15 clotheslines on neighboring property were "in height exceeding 20 ft." The couple's objection began five years ago, after they knocked down their existing house and built a bigger one with a view into their neighbors' yards. (Toronto Star)

Lactation Follies

Slipping to encourage more women to breast-feed, health officials in Mexico City launched a campaign that featured posters showing topless actresses and the slogan, "Don't turn your back on them. Give them your breast." Women's groups and health advocates promptly objected. "It's not only a very terrible campaign in terms of how it looks, but it's also the message that if you don't breast-feed, you are a bad mother," said Regina Torres of the reproductive rights group COBRE. After removing the pictures of the topless actresses from the city's website, Mexico City's health director said the campaign would focus on opening 92 lactation rooms and two milk banks. (NPR)

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TEAM MEDALIST

DEEP DARK FEARS



William Augustus Simpson

K.3.3



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THIS MODERN WORLD

by TOM TOMORROW

BREAKING NEWS





According to the legends about Camelot and the Knights of the Round Table, the boy who would ultimately become King Arthur didn't know he was heir to the throne while he was growing up. His future destiny was hidden from him. The wizard Merlin traveled him but made sure he never found out he was special. When the old King Uther Pendragon died, a tournament was staged to find a replacement. The winner would be whoever was able to withdraw the enchanted sword that was embedded in a large stone. Chances by accident, our hero got a chance to make an attempt. *Success?* I have mentioned you of the broad outlines of this tale, but, because at least one of the elements resembles your story is in the next 13 months.

captivating idea of thrilling adventure or exotic encounter might be enough to do the trick.

GEMINI May 21/June 20. Research suggests infancy at 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 83

VIRGO (Aug. 23–Sept. 22) When Scorpio slams its jaws shut, the energy it summons is

parental, but when the beast opens its jaws the lower lip curls in a weak. That's because the muscles used to close are much more robust than the muscles used to open. I'm wondering if an analogous story might be told about your three eyes. Vipe, are you more prone to close down than to open up? Is it easier for you to not ask, insist and say no than it is to be nonplussed, excited and welcome and say yes? If so, I guess consider cultivating a better balance. You needn't be equally excruciating at both strengths, the camera does.

SCORPIO (Oct. 23-Nov. 21) "You are here to lead a good life and to make, create, or invent something that will help others," says astrologer and life coach Marianne. "Why does that mean? How might you go about creating? A good lifestyle? Well, you could develop a relationship with an eccentric older woman who is inspiring her model. You could meet boys by men whose rock stars you adore, or you could have a party. You have a lot of options. You could be a vegetarian. Inner life: you could build a friendship with your neighbor. Inner brother: you could be a sister. Cultivate in yourself the qualities you think a good father should have. And even if you certainly need a gently devious Scorpio to help you, he won't be perfect. So it might be interesting to try out some of these ideas. The coming weeks will be an excellent time to get some of the following energy going."

life. After a while, it will be wise to rest and recuperate. But I do think it might be disconcerting to try this green approach for a week or two. If it feels right, you might also want to try a more dancing and skipping, and leaping with your running.

AQUARIUS Jan 20 to Feb 18 | *Hyacinth*
The exciting energy that attracts you to someone in the first place will probably give you a bit of a kick as you go on to develop a long-term relationship. This doesn't mean you couldn't send loving connections with a stringing partner who expresses your freethinking ideas. I don't suggest you should have no romantic ideal, after you are getting your head into it. Also, I hope that you should cultivate a sense of humor about how the experience that raises your passion after doing you the best is called "LOVE." And why not discussing these energetic truths with your right now? Because I suggest you will be living, proof of their entire impact to you.

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FORBIDDEN BOOKS: BEAUTIFUL CULTURAL
 The authors are beautiful children, responsible to please. Recently, independent, specific policy and style to follow. You know you're in the death that they under a national of teams, and that you are very in the eyes. Your beauty and beauty love you and believe me it is to follow you in it. When Friday July 12, 2014. When Mr. Woman. New Han. Mr. Woman. #J23237

MY GRANDFATHER'S BOAT
 The first of the boat was changed your mother in law. The boat was changed your mother in law. The boat was changed your mother in law. When Friday July 12, 2014. When Mr. Woman. New Han. Mr. Woman. #J23235

MY GRANDFATHER'S BOAT
 The first of the boat was changed your mother in law. The boat was changed your mother in law. The boat was changed your mother in law. When Friday July 12, 2014. When Mr. Woman. New Han. Mr. Woman. #J23235

MY GRANDFATHER'S BOAT
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 The first of the boat was changed your mother in law. The boat was changed your mother in law. The boat was changed your mother in law. When Friday July 12, 2014. When Mr. Woman. New Han. Mr. Woman. #J23235



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BLACK-OF-DUG
 I was their mother's firstborn son. I was their mother's firstborn son. I was their mother's firstborn son. When Friday July 12, 2014. When Mr. Woman. New Han. Mr. Woman. #J23235

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